**Department of Comparative literature**

Academic year 2021 / 2022

Date: 15.11.2021

# Studies

## University undergraduate single major studyComparative Literature

**1. semester**

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| **Mandatory courses** |
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| --- | --- | --- | --- |
| 39622 | Physical Education 1 | 0 | 0/0/30 |

 |
| **Internal elective courses - choose 18 ECTS credits (1464)** |
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| --- | --- | --- | --- |
| 50877 | Film studies: Introduction to film studies | 6 | 30/15/0 |
| 215601 | History of Literature: Basic Concepts of Literary History I | 6 | 30/15/0 |
| 86826 | History of literature: Periods of literary history 1 | 6 | 30/15/0 |
| 97203 | Theatre and Drama Studies: Introduction to Theatre Studies | 6 | 30/15/0 |
| 52671 | Theory of literature: Introduction to the study of literature | 6 | 30/15/0 |
| 118561 | Theory of Literature: Theory of the novel | 6 | 30/15/0 |

 |
| **Elective courses - choose at least 10 ECTS credits (1747)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 50877 | Film studies: Introduction to film studies | 6 | 30/15/0 |
| 215601 | History of Literature: Basic Concepts of Literary History I | 6 | 30/15/0 |
| 86826 | History of literature: Periods of literary history 1 | 6 | 30/15/0 |
| 97203 | Theatre and Drama Studies: Introduction to Theatre Studies | 6 | 30/15/0 |
| 52671 | Theory of literature: Introduction to the study of literature | 6 | 30/15/0 |
| 118561 | Theory of Literature: Theory of the novel | 6 | 30/15/0 |

 |
| **Courses from other departments** |
| Number of courses: 199 |

 |
| **Foreign language for special purposes - choose one foreign language (2102)** |
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| --- | --- | --- | --- |
| 225414 | English for Academic Purposes 1 | 2 | 0/30/0 |
| 225418 | French for Academic Purposes 1 | 2 | 0/30/0 |
| 225422 | German for Academic Purposes 1 | 2 | 0/30/0 |
| 225434 | Italian for Academic Purposes 1 | 2 | 0/30/0 |
| 225426 | Russian for Academic Purposes 1 | 2 | 0/30/0 |
| 225430 | Spanish for Academic Purposes 1 | 2 | 0/30/0 |

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**2. semester**

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| **Mandatory courses** |
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| --- | --- | --- | --- |
| 39624 | Physical Education 2 | 0 | 0/0/30 |

 |
| **Internal elective courses - choose 18 ECTS credits (1465)** |
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| --- | --- | --- | --- |
| 86825 | Comparative history of Croatian literature: Introduction to comparative literature: methodology | 6 | 30/15/0 |
| 198929 | Film Studies: The Structure of Film Work | 6 | 30/15/0 |
| 215602 | History of Literature: Basic Concepts of Literary History II | 6 | 30/15/0 |
| 81430 | History of literature: Periods of literary history 2 | 6 | 30/15/0 |
| 81435 | Theory of Literature: Contemporary Literary Theories | 6 | 30/15/0 |
| 52668 | Theory of literature: Introduction to narratology | 6 | 30/15/0 |

 |
| **Foreign language for special purposes - choose same language as in 1st semester (2103)** |
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| --- | --- | --- | --- |
| 225415 | English for Academic Purposes 2 | 2 | 0/30/0 |
| 225419 | French for Academic Purposes 2 | 2 | 0/30/0 |
| 225423 | German for Academic Purposes 2 | 2 | 0/30/0 |
| 225435 | Italian for Academic Purposes 2 | 2 | 0/30/0 |
| 225427 | Russian for Academic Purposes 2 | 2 | 0/30/0 |
| 225431 | Spanish for Academic Purposes 2 | 2 | 0/30/0 |

 |
| **Elective courses - choose at least 10 ECTS credits (1748)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 86825 | Comparative history of Croatian literature: Introduction to comparative literature: methodology | 6 | 30/15/0 |
| 198929 | Film Studies: The Structure of Film Work | 6 | 30/15/0 |
| 215602 | History of Literature: Basic Concepts of Literary History II | 6 | 30/15/0 |
| 81430 | History of literature: Periods of literary history 2 | 6 | 30/15/0 |
| 81435 | Theory of Literature: Contemporary Literary Theories | 6 | 30/15/0 |
| 52668 | Theory of literature: Introduction to narratology | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 198 |

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**3. semester**

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| **Mandatory courses** |
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| --- | --- | --- | --- |
| 50927 | Physical Education 3 | 0 | 0/0/30 |

 |
| **Internal elective courses - choose 18 ECTS credits (3586)** |
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| --- | --- | --- | --- |
| 184234 | Comparative literature: Croatian Renaissance lyric poetry in European context | 6 | 30/15/0 |
| 52685 | Comparative literature: Sonnet and related forms | 6 | 30/15/0 |
| 102101 | Comparative Literature: Typology of Croatian Lyric Poetry | 6 | 30/15/0 |
| 50894 | Film studies: Style periods in film | 6 | 30/15/0 |
| 160776 | History of Literature: Reading the Classics | 6 | 30/15/0 |
| 198923 | Theatre and drama studies: Medieval theatre | 6 | 30/15/0 |
| 125624 | Theatre Studies: Literary audience | 6 | 30/15/0 |
| 145568 | Theory of Literature: 20th Century Theoretical Classics | 6 | 30/15/0 |
| 170549 | Theory of Literature: Bakhtin and Dostoevsky | 6 | 30/15/0 |
| 102105 | Theory of Literature: Gender, Feminism, Masculism | 6 | 30/15/0 |
| 97220 | Theory of Literature: Poststructuralism | 6 | 30/15/0 |
| 225487 | Theory of Literature: Problems of Materialism and Culture | 6 | 30/15/0 |
| 225485 | World Literature: Irony | 6 | 30/15/0 |
| 198928 | World Literature: Prose Poetry | 6 | 30/15/0 |

 |
| **Elective courses - choose at least 12 ECTS credits (3589)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 184234 | Comparative literature: Croatian Renaissance lyric poetry in European context | 6 | 30/15/0 |
| 52685 | Comparative literature: Sonnet and related forms | 6 | 30/15/0 |
| 102101 | Comparative Literature: Typology of Croatian Lyric Poetry | 6 | 30/15/0 |
| 50894 | Film studies: Style periods in film | 6 | 30/15/0 |
| 160776 | History of Literature: Reading the Classics | 6 | 30/15/0 |
| 198923 | Theatre and drama studies: Medieval theatre | 6 | 30/15/0 |
| 125624 | Theatre Studies: Literary audience | 6 | 30/15/0 |
| 145568 | Theory of Literature: 20th Century Theoretical Classics | 6 | 30/15/0 |
| 170549 | Theory of Literature: Bakhtin and Dostoevsky | 6 | 30/15/0 |
| 102105 | Theory of Literature: Gender, Feminism, Masculism | 6 | 30/15/0 |
| 97220 | Theory of Literature: Poststructuralism | 6 | 30/15/0 |
| 225487 | Theory of Literature: Problems of Materialism and Culture | 6 | 30/15/0 |
| 225485 | World Literature: Irony | 6 | 30/15/0 |
| 198928 | World Literature: Prose Poetry | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 199 |

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**4. semester**

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| **Mandatory courses** |
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| 50932 | Physical Education 4 | 0 | 0/0/30 |

 |
| **Internal elective courses - choose 18 ECTS credits (3658)** |
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| --- | --- | --- | --- |
| 58630 | Aesthetics - Studium Generale | 6 | 60/0/0 |
| 131575 | Comparative Literature: Haiku poetry | 6 | 30/15/0 |
| 50870 | Comparative literature: Sonnet interpretation | 6 | 30/15/0 |
| 97167 | Comparative Literature: Typology of Croatian Epic Poetry | 6 | 30/15/0 |
| 132089 | Film studies: Film modernism and postmodernism | 6 | 30/15/0 |
| 131574 | Film Studies: Theory of film style | 6 | 30/15/0 |
| 81442 | History of literature: Contemporary Croatian poetry | 6 | 30/15/0 |
| 160786 | History of Literature: Shakespeare | 6 | 30/15/0 |
| 184240 | History of literature: Storytelling in everyday life | 6 | 30/15/0 |
| 225486 | Theatre and drama studies: Mechanisms of Comedy | 6 | 30/15/0 |
| 118559 | Theatre Studies: Performance space | 6 | 30/15/0 |
| 145546 | Theory of Literature: Feminism and Popular Culture | 6 | 30/15/0 |
| 50867 | Theory of literature: Literature and psychoanalysis | 6 | 30/15/0 |
| 145543 | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School | 6 | 30/15/0 |
| 225484 | World Literature: Literature of Adventure | 6 | 30/15/0 |
| 90147 | World literature: Renaissance authors and the appearance of print | 6 | 30/15/0 |

 |
| **Elective courses - choose 12 ECTS credits (3659)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 131575 | Comparative Literature: Haiku poetry | 6 | 30/15/0 |
| 50870 | Comparative literature: Sonnet interpretation | 6 | 30/15/0 |
| 97167 | Comparative Literature: Typology of Croatian Epic Poetry | 6 | 30/15/0 |
| 132089 | Film studies: Film modernism and postmodernism | 6 | 30/15/0 |
| 131574 | Film Studies: Theory of film style | 6 | 30/15/0 |
| 81442 | History of literature: Contemporary Croatian poetry | 6 | 30/15/0 |
| 160786 | History of Literature: Shakespeare | 6 | 30/15/0 |
| 184240 | History of literature: Storytelling in everyday life | 6 | 30/15/0 |
| 225486 | Theatre and drama studies: Mechanisms of Comedy | 6 | 30/15/0 |
| 118559 | Theatre Studies: Performance space | 6 | 30/15/0 |
| 145546 | Theory of Literature: Feminism and Popular Culture | 6 | 30/15/0 |
| 50867 | Theory of literature: Literature and psychoanalysis | 6 | 30/15/0 |
| 145543 | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School | 6 | 30/15/0 |
| 225484 | World Literature: Literature of Adventure | 6 | 30/15/0 |
| 90147 | World literature: Renaissance authors and the appearance of print | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 198 |

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**5. semester**

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| **Internal elective courses - choose 18 ECTS credits (3592)** |
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| --- | --- | --- | --- |
| 184234 | Comparative literature: Croatian Renaissance lyric poetry in European context | 6 | 30/15/0 |
| 52685 | Comparative literature: Sonnet and related forms | 6 | 30/15/0 |
| 102101 | Comparative Literature: Typology of Croatian Lyric Poetry | 6 | 30/15/0 |
| 50894 | Film studies: Style periods in film | 6 | 30/15/0 |
| 160776 | History of Literature: Reading the Classics | 6 | 30/15/0 |
| 198923 | Theatre and drama studies: Medieval theatre | 6 | 30/15/0 |
| 125624 | Theatre Studies: Literary audience | 6 | 30/15/0 |
| 145568 | Theory of Literature: 20th Century Theoretical Classics | 6 | 30/15/0 |
| 170549 | Theory of Literature: Bakhtin and Dostoevsky | 6 | 30/15/0 |
| 102105 | Theory of Literature: Gender, Feminism, Masculism | 6 | 30/15/0 |
| 97220 | Theory of Literature: Poststructuralism | 6 | 30/15/0 |
| 225487 | Theory of Literature: Problems of Materialism and Culture | 6 | 30/15/0 |
| 225485 | World Literature: Irony | 6 | 30/15/0 |
| 198928 | World Literature: Prose Poetry | 6 | 30/15/0 |

 |
| **Elective courses - choose at least 12 ECTS credits (3638)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 184234 | Comparative literature: Croatian Renaissance lyric poetry in European context | 6 | 30/15/0 |
| 52685 | Comparative literature: Sonnet and related forms | 6 | 30/15/0 |
| 102101 | Comparative Literature: Typology of Croatian Lyric Poetry | 6 | 30/15/0 |
| 50894 | Film studies: Style periods in film | 6 | 30/15/0 |
| 160776 | History of Literature: Reading the Classics | 6 | 30/15/0 |
| 198923 | Theatre and drama studies: Medieval theatre | 6 | 30/15/0 |
| 125624 | Theatre Studies: Literary audience | 6 | 30/15/0 |
| 145568 | Theory of Literature: 20th Century Theoretical Classics | 6 | 30/15/0 |
| 170549 | Theory of Literature: Bakhtin and Dostoevsky | 6 | 30/15/0 |
| 102105 | Theory of Literature: Gender, Feminism, Masculism | 6 | 30/15/0 |
| 97220 | Theory of Literature: Poststructuralism | 6 | 30/15/0 |
| 225487 | Theory of Literature: Problems of Materialism and Culture | 6 | 30/15/0 |
| 225485 | World Literature: Irony | 6 | 30/15/0 |
| 198928 | World Literature: Prose Poetry | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 199 |

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**6. semester**

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| **Internal elective courses - Choose 21 ECTS credits (two courses and a Paper) (3934)** |
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| --- | --- | --- | --- |
| 131575 | Comparative Literature: Haiku poetry | 6 | 30/15/0 |
| 50870 | Comparative literature: Sonnet interpretation | 6 | 30/15/0 |
| 97167 | Comparative Literature: Typology of Croatian Epic Poetry | 6 | 30/15/0 |
| 56817 | Essay | 9 | 0/15/0 |
| 132089 | Film studies: Film modernism and postmodernism | 6 | 30/15/0 |
| 131574 | Film Studies: Theory of film style | 6 | 30/15/0 |
| 81442 | History of literature: Contemporary Croatian poetry | 6 | 30/15/0 |
| 160786 | History of Literature: Shakespeare | 6 | 30/15/0 |
| 184240 | History of literature: Storytelling in everyday life | 6 | 30/15/0 |
| 225486 | Theatre and drama studies: Mechanisms of Comedy | 6 | 30/15/0 |
| 118559 | Theatre Studies: Performance space | 6 | 30/15/0 |
| 145546 | Theory of Literature: Feminism and Popular Culture | 6 | 30/15/0 |
| 50867 | Theory of literature: Literature and psychoanalysis | 6 | 30/15/0 |
| 145543 | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School | 6 | 30/15/0 |
| 225484 | World Literature: Literature of Adventure | 6 | 30/15/0 |
| 90147 | World literature: Renaissance authors and the appearance of print | 6 | 30/15/0 |

 |
| **Elective courses - choose at least 9 ECTS credits (4314)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 131575 | Comparative Literature: Haiku poetry | 6 | 30/15/0 |
| 50870 | Comparative literature: Sonnet interpretation | 6 | 30/15/0 |
| 97167 | Comparative Literature: Typology of Croatian Epic Poetry | 6 | 30/15/0 |
| 56817 | Essay | 9 | 0/15/0 |
| 132089 | Film studies: Film modernism and postmodernism | 6 | 30/15/0 |
| 131574 | Film Studies: Theory of film style | 6 | 30/15/0 |
| 81442 | History of literature: Contemporary Croatian poetry | 6 | 30/15/0 |
| 160786 | History of Literature: Shakespeare | 6 | 30/15/0 |
| 184240 | History of literature: Storytelling in everyday life | 6 | 30/15/0 |
| 225486 | Theatre and drama studies: Mechanisms of Comedy | 6 | 30/15/0 |
| 118559 | Theatre Studies: Performance space | 6 | 30/15/0 |
| 145546 | Theory of Literature: Feminism and Popular Culture | 6 | 30/15/0 |
| 50867 | Theory of literature: Literature and psychoanalysis | 6 | 30/15/0 |
| 145543 | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School | 6 | 30/15/0 |
| 225484 | World Literature: Literature of Adventure | 6 | 30/15/0 |
| 90147 | World literature: Renaissance authors and the appearance of print | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 198 |

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## University undergraduate double major studyComparative Literature

**1. semester**

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| **Mandatory courses** |
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| --- | --- | --- | --- |
| 39622 | Physical Education 1 | 0 | 0/0/30 |

 |
| **Internal elective courses - choose 12 ECTS credits (1464)** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 50877 | Film studies: Introduction to film studies | 6 | 30/15/0 |
| 215601 | History of Literature: Basic Concepts of Literary History I | 6 | 30/15/0 |
| 86826 | History of literature: Periods of literary history 1 | 6 | 30/15/0 |
| 97203 | Theatre and Drama Studies: Introduction to Theatre Studies | 6 | 30/15/0 |
| 52671 | Theory of literature: Introduction to the study of literature | 6 | 30/15/0 |
| 118561 | Theory of Literature: Theory of the novel | 6 | 30/15/0 |

 |
| **Foreign language for special purposes - choose one foreign language (1898)** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 225414 | English for Academic Purposes 1 | 2 | 0/30/0 |
| 225418 | French for Academic Purposes 1 | 2 | 0/30/0 |
| 225422 | German for Academic Purposes 1 | 2 | 0/30/0 |
| 225434 | Italian for Academic Purposes 1 | 2 | 0/30/0 |
| 225426 | Russian for Academic Purposes 1 | 2 | 0/30/0 |
| 225430 | Spanish for Academic Purposes 1 | 2 | 0/30/0 |

 |
| **Elective courses - in 1st or 2nd semester choose from 2nd to 6 ECTS credits (3986)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 50877 | Film studies: Introduction to film studies | 6 | 30/15/0 |
| 215601 | History of Literature: Basic Concepts of Literary History I | 6 | 30/15/0 |
| 86826 | History of literature: Periods of literary history 1 | 6 | 30/15/0 |
| 97203 | Theatre and Drama Studies: Introduction to Theatre Studies | 6 | 30/15/0 |
| 52671 | Theory of literature: Introduction to the study of literature | 6 | 30/15/0 |
| 118561 | Theory of Literature: Theory of the novel | 6 | 30/15/0 |

 |
| **Courses from other departments** |
| Number of courses: 199 |

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**2. semester**

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| **Mandatory courses** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 39624 | Physical Education 2 | 0 | 0/0/30 |

 |
| **Internal elective courses - choose 12 ECTS credits (1465)** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 86825 | Comparative history of Croatian literature: Introduction to comparative literature: methodology | 6 | 30/15/0 |
| 198929 | Film Studies: The Structure of Film Work | 6 | 30/15/0 |
| 215602 | History of Literature: Basic Concepts of Literary History II | 6 | 30/15/0 |
| 81430 | History of literature: Periods of literary history 2 | 6 | 30/15/0 |
| 81435 | Theory of Literature: Contemporary Literary Theories | 6 | 30/15/0 |
| 52668 | Theory of literature: Introduction to narratology | 6 | 30/15/0 |

 |
| **Foreign language for special purposes - choose same language as in 1st semester (1899)** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 225415 | English for Academic Purposes 2 | 2 | 0/30/0 |
| 225419 | French for Academic Purposes 2 | 2 | 0/30/0 |
| 225423 | German for Academic Purposes 2 | 2 | 0/30/0 |
| 225435 | Italian for Academic Purposes 2 | 2 | 0/30/0 |
| 225427 | Russian for Academic Purposes 2 | 2 | 0/30/0 |
| 225431 | Spanish for Academic Purposes 2 | 2 | 0/30/0 |

 |
| **Elective courses - in 1st or 2nd semester choose from 2nd to 6 ECTS credits (3986)** |
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| **Courses from this department** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 86825 | Comparative history of Croatian literature: Introduction to comparative literature: methodology | 6 | 30/15/0 |
| 198929 | Film Studies: The Structure of Film Work | 6 | 30/15/0 |
| 215602 | History of Literature: Basic Concepts of Literary History II | 6 | 30/15/0 |
| 81430 | History of literature: Periods of literary history 2 | 6 | 30/15/0 |
| 81435 | Theory of Literature: Contemporary Literary Theories | 6 | 30/15/0 |
| 52668 | Theory of literature: Introduction to narratology | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 200 |

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**3. semester**

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| **Mandatory courses** |
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| --- | --- | --- | --- |
| 50927 | Physical Education 3 | 0 | 0/0/30 |

 |
| **Internal elective courses - choose 12 ECTS credits (3586)** |
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| --- | --- | --- | --- |
| 184234 | Comparative literature: Croatian Renaissance lyric poetry in European context | 6 | 30/15/0 |
| 52685 | Comparative literature: Sonnet and related forms | 6 | 30/15/0 |
| 102101 | Comparative Literature: Typology of Croatian Lyric Poetry | 6 | 30/15/0 |
| 50894 | Film studies: Style periods in film | 6 | 30/15/0 |
| 160776 | History of Literature: Reading the Classics | 6 | 30/15/0 |
| 198923 | Theatre and drama studies: Medieval theatre | 6 | 30/15/0 |
| 125624 | Theatre Studies: Literary audience | 6 | 30/15/0 |
| 145568 | Theory of Literature: 20th Century Theoretical Classics | 6 | 30/15/0 |
| 170549 | Theory of Literature: Bakhtin and Dostoevsky | 6 | 30/15/0 |
| 102105 | Theory of Literature: Gender, Feminism, Masculism | 6 | 30/15/0 |
| 97220 | Theory of Literature: Poststructuralism | 6 | 30/15/0 |
| 225487 | Theory of Literature: Problems of Materialism and Culture | 6 | 30/15/0 |
| 225485 | World Literature: Irony | 6 | 30/15/0 |
| 198928 | World Literature: Prose Poetry | 6 | 30/15/0 |

 |
| **Elective courses - in 3rd and in 4th semester choose a total of 6 ECTS credits (5542)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 184234 | Comparative literature: Croatian Renaissance lyric poetry in European context | 6 | 30/15/0 |
| 52685 | Comparative literature: Sonnet and related forms | 6 | 30/15/0 |
| 102101 | Comparative Literature: Typology of Croatian Lyric Poetry | 6 | 30/15/0 |
| 50894 | Film studies: Style periods in film | 6 | 30/15/0 |
| 160776 | History of Literature: Reading the Classics | 6 | 30/15/0 |
| 198923 | Theatre and drama studies: Medieval theatre | 6 | 30/15/0 |
| 125624 | Theatre Studies: Literary audience | 6 | 30/15/0 |
| 145568 | Theory of Literature: 20th Century Theoretical Classics | 6 | 30/15/0 |
| 170549 | Theory of Literature: Bakhtin and Dostoevsky | 6 | 30/15/0 |
| 102105 | Theory of Literature: Gender, Feminism, Masculism | 6 | 30/15/0 |
| 97220 | Theory of Literature: Poststructuralism | 6 | 30/15/0 |
| 225487 | Theory of Literature: Problems of Materialism and Culture | 6 | 30/15/0 |
| 225485 | World Literature: Irony | 6 | 30/15/0 |
| 198928 | World Literature: Prose Poetry | 6 | 30/15/0 |

 |
| **Courses from other departments** |
| Number of courses: 199 |

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**4. semester**

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| **Mandatory courses** |
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| --- | --- | --- | --- |
| 50932 | Physical Education 4 | 0 | 0/0/30 |

 |
| **Internal elective courses - Choose 12 ECTS credits. (3588)** |
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| --- | --- | --- | --- |
| 131575 | Comparative Literature: Haiku poetry | 6 | 30/15/0 |
| 50870 | Comparative literature: Sonnet interpretation | 6 | 30/15/0 |
| 97167 | Comparative Literature: Typology of Croatian Epic Poetry | 6 | 30/15/0 |
| 132089 | Film studies: Film modernism and postmodernism | 6 | 30/15/0 |
| 131574 | Film Studies: Theory of film style | 6 | 30/15/0 |
| 81442 | History of literature: Contemporary Croatian poetry | 6 | 30/15/0 |
| 160786 | History of Literature: Shakespeare | 6 | 30/15/0 |
| 184240 | History of literature: Storytelling in everyday life | 6 | 30/15/0 |
| 225486 | Theatre and drama studies: Mechanisms of Comedy | 6 | 30/15/0 |
| 118559 | Theatre Studies: Performance space | 6 | 30/15/0 |
| 145546 | Theory of Literature: Feminism and Popular Culture | 6 | 30/15/0 |
| 50867 | Theory of literature: Literature and psychoanalysis | 6 | 30/15/0 |
| 145543 | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School | 6 | 30/15/0 |
| 225484 | World Literature: Literature of Adventure | 6 | 30/15/0 |
| 90147 | World literature: Renaissance authors and the appearance of print | 6 | 30/15/0 |

 |
| **Elective courses - in 3rd and in 4th semester choose a total of 6 ECTS credits (5542)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 131575 | Comparative Literature: Haiku poetry | 6 | 30/15/0 |
| 50870 | Comparative literature: Sonnet interpretation | 6 | 30/15/0 |
| 97167 | Comparative Literature: Typology of Croatian Epic Poetry | 6 | 30/15/0 |
| 132089 | Film studies: Film modernism and postmodernism | 6 | 30/15/0 |
| 131574 | Film Studies: Theory of film style | 6 | 30/15/0 |
| 81442 | History of literature: Contemporary Croatian poetry | 6 | 30/15/0 |
| 160786 | History of Literature: Shakespeare | 6 | 30/15/0 |
| 184240 | History of literature: Storytelling in everyday life | 6 | 30/15/0 |
| 225486 | Theatre and drama studies: Mechanisms of Comedy | 6 | 30/15/0 |
| 118559 | Theatre Studies: Performance space | 6 | 30/15/0 |
| 145546 | Theory of Literature: Feminism and Popular Culture | 6 | 30/15/0 |
| 50867 | Theory of literature: Literature and psychoanalysis | 6 | 30/15/0 |
| 145543 | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School | 6 | 30/15/0 |
| 225484 | World Literature: Literature of Adventure | 6 | 30/15/0 |
| 90147 | World literature: Renaissance authors and the appearance of print | 6 | 30/15/0 |

 |
| **Courses from other departments** |
| Number of courses: 200 |

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**5. semester**

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| **Internal elective courses - choose 12 ECTS credits (3592)** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 184234 | Comparative literature: Croatian Renaissance lyric poetry in European context | 6 | 30/15/0 |
| 52685 | Comparative literature: Sonnet and related forms | 6 | 30/15/0 |
| 102101 | Comparative Literature: Typology of Croatian Lyric Poetry | 6 | 30/15/0 |
| 50894 | Film studies: Style periods in film | 6 | 30/15/0 |
| 160776 | History of Literature: Reading the Classics | 6 | 30/15/0 |
| 198923 | Theatre and drama studies: Medieval theatre | 6 | 30/15/0 |
| 125624 | Theatre Studies: Literary audience | 6 | 30/15/0 |
| 145568 | Theory of Literature: 20th Century Theoretical Classics | 6 | 30/15/0 |
| 170549 | Theory of Literature: Bakhtin and Dostoevsky | 6 | 30/15/0 |
| 102105 | Theory of Literature: Gender, Feminism, Masculism | 6 | 30/15/0 |
| 97220 | Theory of Literature: Poststructuralism | 6 | 30/15/0 |
| 225487 | Theory of Literature: Problems of Materialism and Culture | 6 | 30/15/0 |
| 225485 | World Literature: Irony | 6 | 30/15/0 |
| 198928 | World Literature: Prose Poetry | 6 | 30/15/0 |

 |
| **Elective courses - in 5th and in 6th semester choose a total of 6 ECTS credits (7204)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 184234 | Comparative literature: Croatian Renaissance lyric poetry in European context | 6 | 30/15/0 |
| 52685 | Comparative literature: Sonnet and related forms | 6 | 30/15/0 |
| 102101 | Comparative Literature: Typology of Croatian Lyric Poetry | 6 | 30/15/0 |
| 50894 | Film studies: Style periods in film | 6 | 30/15/0 |
| 160776 | History of Literature: Reading the Classics | 6 | 30/15/0 |
| 198923 | Theatre and drama studies: Medieval theatre | 6 | 30/15/0 |
| 125624 | Theatre Studies: Literary audience | 6 | 30/15/0 |
| 145568 | Theory of Literature: 20th Century Theoretical Classics | 6 | 30/15/0 |
| 170549 | Theory of Literature: Bakhtin and Dostoevsky | 6 | 30/15/0 |
| 102105 | Theory of Literature: Gender, Feminism, Masculism | 6 | 30/15/0 |
| 97220 | Theory of Literature: Poststructuralism | 6 | 30/15/0 |
| 225487 | Theory of Literature: Problems of Materialism and Culture | 6 | 30/15/0 |
| 225485 | World Literature: Irony | 6 | 30/15/0 |
| 198928 | World Literature: Prose Poetry | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 199 |

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**6. semester**

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| --- |
| **Internal elective courses - choose 12 ECTS credits (3937)** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 58630 | Aesthetics - Studium Generale | 6 | 60/0/0 |
| 131575 | Comparative Literature: Haiku poetry | 6 | 30/15/0 |
| 50870 | Comparative literature: Sonnet interpretation | 6 | 30/15/0 |
| 97167 | Comparative Literature: Typology of Croatian Epic Poetry | 6 | 30/15/0 |
| 132089 | Film studies: Film modernism and postmodernism | 6 | 30/15/0 |
| 131574 | Film Studies: Theory of film style | 6 | 30/15/0 |
| 81442 | History of literature: Contemporary Croatian poetry | 6 | 30/15/0 |
| 160786 | History of Literature: Shakespeare | 6 | 30/15/0 |
| 184240 | History of literature: Storytelling in everyday life | 6 | 30/15/0 |
| 225486 | Theatre and drama studies: Mechanisms of Comedy | 6 | 30/15/0 |
| 118559 | Theatre Studies: Performance space | 6 | 30/15/0 |
| 145546 | Theory of Literature: Feminism and Popular Culture | 6 | 30/15/0 |
| 50867 | Theory of literature: Literature and psychoanalysis | 6 | 30/15/0 |
| 145543 | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School | 6 | 30/15/0 |
| 225484 | World Literature: Literature of Adventure | 6 | 30/15/0 |
| 90147 | World literature: Renaissance authors and the appearance of print | 6 | 30/15/0 |

 |
| **Elective courses - in 5th and in 6th semester choose a total of 6 ECTS credits (7204)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 131575 | Comparative Literature: Haiku poetry | 6 | 30/15/0 |
| 50870 | Comparative literature: Sonnet interpretation | 6 | 30/15/0 |
| 97167 | Comparative Literature: Typology of Croatian Epic Poetry | 6 | 30/15/0 |
| 132089 | Film studies: Film modernism and postmodernism | 6 | 30/15/0 |
| 131574 | Film Studies: Theory of film style | 6 | 30/15/0 |
| 81442 | History of literature: Contemporary Croatian poetry | 6 | 30/15/0 |
| 160786 | History of Literature: Shakespeare | 6 | 30/15/0 |
| 184240 | History of literature: Storytelling in everyday life | 6 | 30/15/0 |
| 225486 | Theatre and drama studies: Mechanisms of Comedy | 6 | 30/15/0 |
| 118559 | Theatre Studies: Performance space | 6 | 30/15/0 |
| 145546 | Theory of Literature: Feminism and Popular Culture | 6 | 30/15/0 |
| 50867 | Theory of literature: Literature and psychoanalysis | 6 | 30/15/0 |
| 145543 | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School | 6 | 30/15/0 |
| 225484 | World Literature: Literature of Adventure | 6 | 30/15/0 |
| 90147 | World literature: Renaissance authors and the appearance of print | 6 | 30/15/0 |

 |
| **Courses from other departments** |
| Number of courses: 200 |

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## University graduate single major studyComparative Literature

**1. semester**

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| --- |
| **Internal elective courses - choose 18 ECTS credits (11068)** |
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| --- | --- | --- | --- |
| 131851 | Comparative history of Croatian literature: From troubadours to Villon | 6 | 30/15/0 |
| 225488 | Comparative Literature: Genres of the Croatian Renaissance | 6 | 30/15/0 |
| 50887 | Film studies: Classical film theories | 6 | 30/15/0 |
| 132090 | Film studies: Croatian genre film | 6 | 30/15/0 |
| 170546 | History of Literature: 1960s Novel | 6 | 30/15/0 |
| 145562 | History of Literature: Proust and His Interpreters | 6 | 30/15/0 |
| 145541 | Theatre and Drama Studies: Performance Studies and Cultural Theory | 6 | 30/15/0 |
| 184246 | Theory of literature: Michel Foucault - A sceptical introduction | 6 | 30/15/0 |
| 118103 | Theory of Literature: Psychoanalysis and cultural theories | 6 | 30/15/0 |
| 145534 | Theory of Literature: The Figure of the Woman Reader | 6 | 30/15/0 |
| 160790 | Theory of Literature: The Logic of Becoming: Deleuze and Literature | 6 | 30/15/0 |

 |
| **Elective courses - choose at least 12 ECTS credits (11069)** |
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| **Courses from this department** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 131851 | Comparative history of Croatian literature: From troubadours to Villon | 6 | 30/15/0 |
| 225488 | Comparative Literature: Genres of the Croatian Renaissance | 6 | 30/15/0 |
| 50887 | Film studies: Classical film theories | 6 | 30/15/0 |
| 132090 | Film studies: Croatian genre film | 6 | 30/15/0 |
| 170546 | History of Literature: 1960s Novel | 6 | 30/15/0 |
| 145562 | History of Literature: Proust and His Interpreters | 6 | 30/15/0 |
| 145541 | Theatre and Drama Studies: Performance Studies and Cultural Theory | 6 | 30/15/0 |
| 184246 | Theory of literature: Michel Foucault - A sceptical introduction | 6 | 30/15/0 |
| 118103 | Theory of Literature: Psychoanalysis and cultural theories | 6 | 30/15/0 |
| 145534 | Theory of Literature: The Figure of the Woman Reader | 6 | 30/15/0 |
| 160790 | Theory of Literature: The Logic of Becoming: Deleuze and Literature | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 206 |

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**2. semester**

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| --- |
| **Internal elective courses - Choose 18 ECTS credits (11845)** |
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| --- | --- | --- | --- |
| 145532 | Comparative Literature: Newer Croatian Verse Drama | 6 | 30/15/0 |
| 118095 | Film studies: Modernism in Croatian film | 6 | 30/15/0 |
| 145531 | History of Literature: "The Waste Land" and History of Literature | 6 | 30/15/0 |
| 170541 | History of Literature: Beckett: Voices and Bodies | 6 | 30/15/0 |
| 170542 | History of Literature: Essay as Literary Genre | 6 | 30/15/0 |
| 132091 | History of literature: Literature and counter-culture of the '60s | 6 | 30/15/0 |
| 225489 | Theatre and Drama Studies: Wilde and Wildeolatry | 6 | 30/15/0 |
| 125602 | Theatre Studies: Off-Off-Broadway | 6 | 30/15/0 |
| 170554 | Theory of Literature: Popular Literature | 6 | 30/15/0 |
| 225490 | Theory of Literature: Postmodernism and Marxist Critique | 6 | 30/15/0 |

 |
| **Elective courses - Choose at least 12 ECTS credits (11846)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 145532 | Comparative Literature: Newer Croatian Verse Drama | 6 | 30/15/0 |
| 118095 | Film studies: Modernism in Croatian film | 6 | 30/15/0 |
| 145531 | History of Literature: "The Waste Land" and History of Literature | 6 | 30/15/0 |
| 170541 | History of Literature: Beckett: Voices and Bodies | 6 | 30/15/0 |
| 170542 | History of Literature: Essay as Literary Genre | 6 | 30/15/0 |
| 132091 | History of literature: Literature and counter-culture of the '60s | 6 | 30/15/0 |
| 225489 | Theatre and Drama Studies: Wilde and Wildeolatry | 6 | 30/15/0 |
| 125602 | Theatre Studies: Off-Off-Broadway | 6 | 30/15/0 |
| 170554 | Theory of Literature: Popular Literature | 6 | 30/15/0 |
| 225490 | Theory of Literature: Postmodernism and Marxist Critique | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 181 |

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**3. semester**

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| --- |
| **Internal elective courses - choose 18 ECTS credits (11681)** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 131851 | Comparative history of Croatian literature: From troubadours to Villon | 6 | 30/15/0 |
| 225488 | Comparative Literature: Genres of the Croatian Renaissance | 6 | 30/15/0 |
| 50887 | Film studies: Classical film theories | 6 | 30/15/0 |
| 132090 | Film studies: Croatian genre film | 6 | 30/15/0 |
| 170546 | History of Literature: 1960s Novel | 6 | 30/15/0 |
| 145562 | History of Literature: Proust and His Interpreters | 6 | 30/15/0 |
| 145541 | Theatre and Drama Studies: Performance Studies and Cultural Theory | 6 | 30/15/0 |
| 184246 | Theory of literature: Michel Foucault - A sceptical introduction | 6 | 30/15/0 |
| 118103 | Theory of Literature: Psychoanalysis and cultural theories | 6 | 30/15/0 |
| 145534 | Theory of Literature: The Figure of the Woman Reader | 6 | 30/15/0 |
| 160790 | Theory of Literature: The Logic of Becoming: Deleuze and Literature | 6 | 30/15/0 |

 |
| **Elective courses - choose at least 12 ECTS credits (11682)** |
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| **Courses from this department** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 131851 | Comparative history of Croatian literature: From troubadours to Villon | 6 | 30/15/0 |
| 225488 | Comparative Literature: Genres of the Croatian Renaissance | 6 | 30/15/0 |
| 50887 | Film studies: Classical film theories | 6 | 30/15/0 |
| 132090 | Film studies: Croatian genre film | 6 | 30/15/0 |
| 170546 | History of Literature: 1960s Novel | 6 | 30/15/0 |
| 145562 | History of Literature: Proust and His Interpreters | 6 | 30/15/0 |
| 145541 | Theatre and Drama Studies: Performance Studies and Cultural Theory | 6 | 30/15/0 |
| 184246 | Theory of literature: Michel Foucault - A sceptical introduction | 6 | 30/15/0 |
| 118103 | Theory of Literature: Psychoanalysis and cultural theories | 6 | 30/15/0 |
| 145534 | Theory of Literature: The Figure of the Woman Reader | 6 | 30/15/0 |
| 160790 | Theory of Literature: The Logic of Becoming: Deleuze and Literature | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 206 |

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**4. semester**

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| **Mandatory courses** |
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| --- | --- | --- | --- |
| 127544 | Final examination in Comparative Literature | 15 | 0/0/0 |

 |
| **Internal elective courses - choose 15 ECTS credits (11956)** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 145532 | Comparative Literature: Newer Croatian Verse Drama | 6 | 30/15/0 |
| 129078 | Essay II | 9 | 0/15/0 |
| 118095 | Film studies: Modernism in Croatian film | 6 | 30/15/0 |
| 145531 | History of Literature: "The Waste Land" and History of Literature | 6 | 30/15/0 |
| 170541 | History of Literature: Beckett: Voices and Bodies | 6 | 30/15/0 |
| 170542 | History of Literature: Essay as Literary Genre | 6 | 30/15/0 |
| 132091 | History of literature: Literature and counter-culture of the '60s | 6 | 30/15/0 |
| 225489 | Theatre and Drama Studies: Wilde and Wildeolatry | 6 | 30/15/0 |
| 125602 | Theatre Studies: Off-Off-Broadway | 6 | 30/15/0 |
| 170554 | Theory of Literature: Popular Literature | 6 | 30/15/0 |
| 225490 | Theory of Literature: Postmodernism and Marxist Critique | 6 | 30/15/0 |

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## University graduate double major studyComparative Literature

**1. semester**

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| --- |
| **Internal elective courses - choose 12 ECTS credits (11686)** |
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| --- | --- | --- | --- |
| 131851 | Comparative history of Croatian literature: From troubadours to Villon | 6 | 30/15/0 |
| 225488 | Comparative Literature: Genres of the Croatian Renaissance | 6 | 30/15/0 |
| 50887 | Film studies: Classical film theories | 6 | 30/15/0 |
| 132090 | Film studies: Croatian genre film | 6 | 30/15/0 |
| 170546 | History of Literature: 1960s Novel | 6 | 30/15/0 |
| 145562 | History of Literature: Proust and His Interpreters | 6 | 30/15/0 |
| 145541 | Theatre and Drama Studies: Performance Studies and Cultural Theory | 6 | 30/15/0 |
| 184246 | Theory of literature: Michel Foucault - A sceptical introduction | 6 | 30/15/0 |
| 118103 | Theory of Literature: Psychoanalysis and cultural theories | 6 | 30/15/0 |
| 145534 | Theory of Literature: The Figure of the Woman Reader | 6 | 30/15/0 |
| 160790 | Theory of Literature: The Logic of Becoming: Deleuze and Literature | 6 | 30/15/0 |

 |
| **Elective courses - choose at least 3 ECTS credits (11687)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 131851 | Comparative history of Croatian literature: From troubadours to Villon | 6 | 30/15/0 |
| 225488 | Comparative Literature: Genres of the Croatian Renaissance | 6 | 30/15/0 |
| 50887 | Film studies: Classical film theories | 6 | 30/15/0 |
| 132090 | Film studies: Croatian genre film | 6 | 30/15/0 |
| 170546 | History of Literature: 1960s Novel | 6 | 30/15/0 |
| 145562 | History of Literature: Proust and His Interpreters | 6 | 30/15/0 |
| 145541 | Theatre and Drama Studies: Performance Studies and Cultural Theory | 6 | 30/15/0 |
| 184246 | Theory of literature: Michel Foucault - A sceptical introduction | 6 | 30/15/0 |
| 118103 | Theory of Literature: Psychoanalysis and cultural theories | 6 | 30/15/0 |
| 145534 | Theory of Literature: The Figure of the Woman Reader | 6 | 30/15/0 |
| 160790 | Theory of Literature: The Logic of Becoming: Deleuze and Literature | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 206 |

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**2. semester**

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| --- |
| **Internal elective courses - Choose 12 ECTS credits (11848)** |
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| --- | --- | --- | --- |
| 145532 | Comparative Literature: Newer Croatian Verse Drama | 6 | 30/15/0 |
| 118095 | Film studies: Modernism in Croatian film | 6 | 30/15/0 |
| 145531 | History of Literature: "The Waste Land" and History of Literature | 6 | 30/15/0 |
| 170541 | History of Literature: Beckett: Voices and Bodies | 6 | 30/15/0 |
| 170542 | History of Literature: Essay as Literary Genre | 6 | 30/15/0 |
| 132091 | History of literature: Literature and counter-culture of the '60s | 6 | 30/15/0 |
| 225489 | Theatre and Drama Studies: Wilde and Wildeolatry | 6 | 30/15/0 |
| 125602 | Theatre Studies: Off-Off-Broadway | 6 | 30/15/0 |
| 170554 | Theory of Literature: Popular Literature | 6 | 30/15/0 |
| 225490 | Theory of Literature: Postmodernism and Marxist Critique | 6 | 30/15/0 |

 |
| **Elective courses - Choose at least 3 ECTS credits (11850)** |
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| **Courses from this department** |
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| --- | --- | --- | --- |
| 145532 | Comparative Literature: Newer Croatian Verse Drama | 6 | 30/15/0 |
| 118095 | Film studies: Modernism in Croatian film | 6 | 30/15/0 |
| 145531 | History of Literature: "The Waste Land" and History of Literature | 6 | 30/15/0 |
| 170541 | History of Literature: Beckett: Voices and Bodies | 6 | 30/15/0 |
| 170542 | History of Literature: Essay as Literary Genre | 6 | 30/15/0 |
| 132091 | History of literature: Literature and counter-culture of the '60s | 6 | 30/15/0 |
| 225489 | Theatre and Drama Studies: Wilde and Wildeolatry | 6 | 30/15/0 |
| 125602 | Theatre Studies: Off-Off-Broadway | 6 | 30/15/0 |
| 170554 | Theory of Literature: Popular Literature | 6 | 30/15/0 |
| 225490 | Theory of Literature: Postmodernism and Marxist Critique | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 181 |

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**3. semester**

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| --- |
| **Internal elective courses - choose 6 ECTS credits (11684)** |
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| --- | --- | --- | --- |
| 131851 | Comparative history of Croatian literature: From troubadours to Villon | 6 | 30/15/0 |
| 225488 | Comparative Literature: Genres of the Croatian Renaissance | 6 | 30/15/0 |
| 50887 | Film studies: Classical film theories | 6 | 30/15/0 |
| 132090 | Film studies: Croatian genre film | 6 | 30/15/0 |
| 170546 | History of Literature: 1960s Novel | 6 | 30/15/0 |
| 145562 | History of Literature: Proust and His Interpreters | 6 | 30/15/0 |
| 145541 | Theatre and Drama Studies: Performance Studies and Cultural Theory | 6 | 30/15/0 |
| 184246 | Theory of literature: Michel Foucault - A sceptical introduction | 6 | 30/15/0 |
| 118103 | Theory of Literature: Psychoanalysis and cultural theories | 6 | 30/15/0 |
| 145534 | Theory of Literature: The Figure of the Woman Reader | 6 | 30/15/0 |
| 160790 | Theory of Literature: The Logic of Becoming: Deleuze and Literature | 6 | 30/15/0 |

 |
| **Elective courses - choose at least 9 ECTS credits (11683)** |
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| **Courses from this department** |
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|  |  |  |  |
| --- | --- | --- | --- |
| 131851 | Comparative history of Croatian literature: From troubadours to Villon | 6 | 30/15/0 |
| 225488 | Comparative Literature: Genres of the Croatian Renaissance | 6 | 30/15/0 |
| 50887 | Film studies: Classical film theories | 6 | 30/15/0 |
| 132090 | Film studies: Croatian genre film | 6 | 30/15/0 |
| 170546 | History of Literature: 1960s Novel | 6 | 30/15/0 |
| 145562 | History of Literature: Proust and His Interpreters | 6 | 30/15/0 |
| 145541 | Theatre and Drama Studies: Performance Studies and Cultural Theory | 6 | 30/15/0 |
| 184246 | Theory of literature: Michel Foucault - A sceptical introduction | 6 | 30/15/0 |
| 118103 | Theory of Literature: Psychoanalysis and cultural theories | 6 | 30/15/0 |
| 145534 | Theory of Literature: The Figure of the Woman Reader | 6 | 30/15/0 |
| 160790 | Theory of Literature: The Logic of Becoming: Deleuze and Literature | 6 | 30/15/0 |

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| **Courses from other departments** |
| Number of courses: 206 |

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**4. semester**

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| **Graduate thesis or graduate exam - choose graduate thesis or one course and graduate exam (11919)** |
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| --- | --- | --- | --- |
| 145532 | Comparative Literature: Newer Croatian Verse Drama | 6 | 30/15/0 |
| 118095 | Film studies: Modernism in Croatian film | 6 | 30/15/0 |
| 127545 | Final examination in Comparative Literature | 9 | 0/0/0 |
| 127544 | Final examination in Comparative Literature | 15 | 0/0/0 |
| 145531 | History of Literature: "The Waste Land" and History of Literature | 6 | 30/15/0 |
| 170541 | History of Literature: Beckett: Voices and Bodies | 6 | 30/15/0 |
| 170542 | History of Literature: Essay as Literary Genre | 6 | 30/15/0 |
| 132091 | History of literature: Literature and counter-culture of the '60s | 6 | 30/15/0 |
| 225489 | Theatre and Drama Studies: Wilde and Wildeolatry | 6 | 30/15/0 |
| 125602 | Theatre Studies: Off-Off-Broadway | 6 | 30/15/0 |
| 170554 | Theory of Literature: Popular Literature | 6 | 30/15/0 |
| 225490 | Theory of Literature: Postmodernism and Marxist Critique | 6 | 30/15/0 |

 |

# Courses

## Comparative history of Croatian literature: From troubadours to Villon

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| --- | --- |
| **Name** | Comparative history of Croatian literature: From troubadours to Villon |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 131851 |
| **Semesters** | Winter |
| **Teachers** | Cvijeta Pavlović, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To apply philological methods to the analysis and interpretation of literary epochs. To recognize and to describe relevant characteristics of the period and literary texts. To analyse literary phenomena in relation with cultural phenomena and to analyse different forms of communication between literature and culture. All segments of the course are aimed at acquiring the parameters of literary analysis, interdisciplinary analysis, interpretation of the phenomena of the national and world literature, and the selection of the area for collective and individual work |
| **Teaching methods** | interactive + ex cathedra + audiovisual |
| **Assessment methods** | written and oral form |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to analyze literary texts relative to specific literary-historical periods and genres |
| 2. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in Croatian literature, as well as to their comparison with phenomena in other national literatures |
| 3. | to analyze literary phenomena in relation to cognate phenomena in Croatian, European and world culture, and to differentiate and analyze different forms of communication between Croatian and foreign literatures and cultures |
| 4. | to read professional literature and have command of scholarly concepts in at least two foreign languages |
| 5. | to evaluate individual interests and competences and choose the appropriate areas for continuing education |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | constitution |
| 2. | systems of versification |
| 3. | troubadours |
| 4. | trouvers |
| 5. | Italian lyric poetry in the XIIIth century |
| 6. | dolce stil nuovo |
| 7. | Petrarca |
| 8. | Minnesang |
| 9. | Meistersang |
| 10. | Carmina burana |
| 11. | Croatian poetry of the Middle Ages |
| 12. | Spanish and Portuguese poetry of the Middle Ages |
| 13. | Chaucer |
| 14. | Villon |
| 15. | evaluation |

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## Comparative history of Croatian literature: Introduction to comparative literature: methodology

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| **Name** | Comparative history of Croatian literature: Introduction to comparative literature: methodology |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 86825 |
| **Semesters** | Summer |
| **Teachers** | Kristina Grgić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

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| **Prerequisites** | None |
| **Goal** | To illustrate the basic methodological areas of comparative literature by applying representative methods to selected examples. The following areas of comparative research will be encompassed: general, comparative and world literature; literary-historical periodisation; literary genology; literature in translation; comparative metrics; literary exchange (influence and intertextuality); literary analogy; intermediality; thematology. |
| **Teaching methods** | Lectures, seminar discussions based on the primary and secondary sources, presenting the course contents in audio(visual)media, writing seminar papers (optional). |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to recognise and describe the basic methods of comparative research |
| 2. | to recognise and describe the main features of individual periods in Croatian literary history, as well as to connect them to European and world contexts |
| 3. | to apply the acquired methods and concepts of literary scholarship to the analysis and interpretation of various phenomena in Croatian literature, as well as to their comparison with phenomena in other national literatures |
| 4. | to discern and analyse different forms of communication between Croatian and foreign literatures and cultures |
| 5. | to define the basic forms of relations between literary and cognate phenomena in Croatian, European and world culture |

 |
| **Content** |  |
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| --- | --- |
| 1. | Course constitution - introduction |
| 2. | General, comparative and world literature |
| 3. | Literary-historical periodisation - definition of a period |
| 4. | History of Croatian literature in the European context - the example of Croatian Romanticism |
| 5. | Comparative genology |
| 6. | Emission and reception: literary translation I |
| 7. | Emission and reception: literary translation II |
| 8. | Emission and reception: influence and cognate concepts |
| 9. | The concept of intertextuality and comparative research I |
| 10. | The concept of intertextuality and comparative research II |
| 11. | Literary analogies |
| 12. | Intermediality I |
| 13. | Intermediality II |
| 14. | Thematological research |
| 15. | Evaluation |

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## Comparative literature: Croatian Renaissance lyric poetry in European context

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| **Name** | Comparative literature: Croatian Renaissance lyric poetry in European context |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 184234 |
| **Semesters** | Winter |
| **Teachers** | Kristina Grgić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

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| **Prerequisites** | None |
| **Goal** | The course aims to describe the basic characteristics and genres of Croatian Renaissance lyric poetry and to illustrate its position in European context. The introductory definition of the key literary-theoretical and literary-historical concepts will be followed by the analysis of the most important (sub)genres of European and Croatian Renaissance lyric poetry, and, in the concluding part, by their positioning in the wider generic system of Renaissance literature. |
| **Teaching methods** | Lectures, seminar discussions based on the primary and secondary sources, presenting the course contents in audio(visual)media, writing seminar papers (optional). |
| **Assessment methods** | A short written paper (5-7 standard pages, analysis of a selected text) and an oral exam. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to define the concept of the lyric and its basic characteristics, as well as to differentiate basic lyric (sub)genres |
| 2. | to recognize and describe the relevant characteristics of the Renaissance as an epoch in Croatian literary history, as well as its representative lyric genres and texts, and to relate them to European context |
| 3. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in the Croatian Renaissance lyric, as well as to their comparison with phenomena in other national literatures |
| 4. | to differentiate and analyze different forms of communication between Croatian and foreign literatures and cultures in the Renaissance epoch |
| 5. | to conduct independent research based on the existing professional literature and present its results in a written form |

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| **Content** |  |
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| --- | --- |
| 1. | Introduction - course constitution |
| 2. | Definition of basic literary-theoretical concepts |
| 3. | The Renaissance epoch in European and Croatian literature |
| 4. | European love lyric I |
| 5. | European love lyric II |
| 6. | Croatian love lyric I |
| 7. | Croatian love lyric II |
| 8. | Croatian love lyric III |
| 9. | Religious and reflexive lyric poetry |
| 10. | Satirical and humorous lyric poetry I |
| 11. | Satirical and humorous lyric poetry II |
| 12. | Verse epistles I |
| 13. | Verse epistles II |
| 14. | Lyric (sub)genres in the generic system of Renaissance literature |
| 15. | Course evaluation |

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## Comparative Literature: Genres of the Croatian Renaissance

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| **Name** | Comparative Literature: Genres of the Croatian Renaissance |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 225488 |
| **Semesters** | Winter |
| **Teachers** | Kristina Grgić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

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| **Prerequisites** | None |
| **Goal** | The course aims to define and critically assess the concept of Renaissance as an epoch in Croatian and European literature, with emphasis on its generic makeup. Following the introductory critical discussion of the general issues of literary-historical periodization and generic classification, the main part of the course will illustrate and re-examine these issues by using representative examples from Croatian and European literature of various generic profiles, as well as their more recent interpretations. |
| **Teaching methods** | Lectures, seminar discussions based on the primary and secondary sources, presenting the course contents in audio(visual)media. |
| **Assessment methods** | An oral exam and a short written paper (5-7 standard pages). |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to categorize and critically assess the concepts of periodization and generic classification |
| 2. | to distinguish and comment upon the relevant characteristics of the Renaissance as an epoch in Croatian and European literary history, as well as its representative genres and texts |
| 3. | to conduct independent research and analysis of various literary genres and texts in Croatian Renaissance literature and to establish their similarities and differences with phenomena in other national literatures |
| 4. | to categorize and analyze different forms of communication between Croatian and foreign literatures and cultures in the Renaissance epoch, and to explain their role in the history of Croatian literature |
| 5. | to plan and conduct independent research in the course area of study and present its results with solid argumentation in a written form |

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| **Content** |  |
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| --- | --- |
| 1. | Introduction - course constitution |
| 2. | The concept of Renaissance as a literary and cultural epoch, the Renaissance and generic classification |
| 3. | The Renaissance in Croatian literature |
| 4. | Lyric poetry I |
| 5. | Lyric poetry II |
| 6. | Epic poetry I |
| 7. | Epic poetry II |
| 8. | Epic poetry III |
| 9. | Drama I |
| 10. | Drama II |
| 11. | Drama III |
| 12. | Narrative prose I |
| 13. | Narrative prose II |
| 14. | Narrative prose III |
| 15. | Evaluation |

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## Comparative Literature: Haiku poetry

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| --- | --- |
| **Name** | Comparative Literature: Haiku poetry |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 131575 |
| **Semesters** | Summer |
| **Teachers** | Lovro Škopljanac, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

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| **Prerequisites** | None |
| **Goal** | To acquaint with the history, form and special characteristics of haiku poetry within and outside of Japan, with a special emphasis on Croatian haiku. |
| **Teaching methods** | Lectures and literary example analysis during the seminar |
| **Assessment methods** | Oral |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to recognize and describe the relevant characteristics of periods in Croatian literary history, as well as their representative texts, and to relate them to European and global context |
| 4. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in European and Croatian literature and culture and to analyze different forms of communication between Croatian and foreign literatures and cultures |

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| **Content** |  |
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| --- | --- |
| 1. | Course constitution |
| 2. | Haiku terminology |
| 3. | Haiku history I – Introduction |
| 4. | Haiku history II – Development in Japan |
| 5. | Haiku history III – Development outside of Japan |
| 6. | Haiku history IV – Conclusion |
| 7. | Haiku form I – Introduction |
| 8. | Haiku form II – Verse |
| 9. | Haiku form III – Stanza |
| 10. | Haiku form IV – Conclusion |
| 11. | Essence of haiku I – Introduction |
| 12. | Essence of haiku II – References |
| 13. | Essence of haiku III – Symbolism |
| 14. | Essence of haiku IV – Conclusion |
| 15. | Course conclusion |

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## Comparative Literature: Newer Croatian Verse Drama

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| **Name** | Comparative Literature: Newer Croatian Verse Drama |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 145532 |
| **Semesters** | Summer |
| **Teachers** | Kristina Grgić, PhD, Assistant Professor (primary) |
| **Hours** |

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| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course aims to demonstrate the role of verse in Croatian drama from the 19th to the end of the 20th century, that is, from the situation where verse was a rule in drama to the one where it has become an exception. This period saw the change of different poetics, from echoes of Classicism, through the emergence of Romanticism, up to modern and postmodern experiments with verse as a medium of dramatic expression. Accordingly, the course will examine the specific functions that various poetics assigned to dramatic verse, as well as the specific ways of its use, in order to finally provide an outline of history of newer Croatian verse drama. |
| **Teaching methods** | Lectures, seminar discussions based on the primary and secondary sources, presenting the course contents in audio(visual)media, writing seminar papers (optional). |
| **Assessment methods** | Oral exam. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to categorize and interpret the concept of verse drama |
| 2. | to categorize and comment upon the relevant characteristics of the Croatian verse drama in the 19th and 20th centuries, as well as to critically assess their position in European and world context |
| 3. | to conduct independent research and analysis of various examples of the newer Croatian verse drama and to establish their similarities and differences with phenomena in other national literatures |
| 4. | to categorize and analyze different forms of communication between Croatian and foreign literatures and cultures in the 19th and 20th centuries, and to explain their role in the history of Croatian literature |

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| **Content** |  |
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| 1. | Verse and drama: a typology of possible relations |
| 2. | Verse drama in newer Croatian literature: a historical overview |
| 3. | Revival drama: echoes of Classicism and Romanticist elements |
| 4. | Franjo Marković and the new principle of verse formation |
| 5. | Verse drama in aestheticism |
| 6. | Ante Tresić Pavičić |
| 7. | Milan Ogrizović and Fran Galović |
| 8. | Krleža and drama verse |
| 9. | Expressionist verse drama |
| 10. | Radovan Ivšić |
| 11. | Ivan Slamnig |
| 12. | Antun Šoljan |
| 13. | Verse drama in the sixties and seventies |
| 14. | Until the end of the century |
| 15. | General conclusions |

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## Comparative literature: Sonnet and related forms

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| **Name** | Comparative literature: Sonnet and related forms |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 52685 |
| **Semesters** | Winter |
| **Teachers** | Cvijeta Pavlović, PhD, Full Professor (primary) |
| **Hours** |

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| Lectures | 30 |
| Seminar | 15 |

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| **Prerequisites** | None |
| **Goal** | To apply philological methods to the analysis and interpretation of literary epochs. To recognize and to describe the relevant characteristics of the period and literary texts. To analyse literary phenomena in relation to cultural phenomena and to analyse different forms of communication between literature and culture. All course segments are aimed at acquiring the parameters of literary analysisTo analyse the histories of development of one of fixed lyrical forms (sonnet), describe the history of medieval literature, present poetic genres from the XIth to the XVIth centuries. |
| **Teaching methods** | interactive + ex cathedra + audiovisual |
| **Assessment methods** | written and oral form |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to analyze literary texts relative to specific literary-historical periods and genres |
| 2. | to recognize and describe the relevant characteristics of periods in Croatian literary history, as well as their representative texts, and to relate them to European and global context |
| 3. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in Croatian literature, as well as to their comparison with phenomena in other national literatures |
| 4. | to conduct independent research based on the existing professional literature and present its results in a written or oral form |

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| **Content** |  |
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| --- | --- |
| 1. | constitution |
| 2. | sonnet - theory of form |
| 3. | lyric forms in the Middle Ages |
| 4. | troubadours and trouvers |
| 5. | the Sicilian school of poetry |
| 6. | dolce stil nuovo |
| 7. | Dante |
| 8. | Petrarca and Boccaccio |
| 9. | sonnets in the Renaissance |
| 10. | Pleiade |
| 11. | Spanish sonnetists in the XVIth century |
| 12. | Portuguese sonnetists in the XVIth century |
| 13. | English sonnetists in the XVIth century |
| 14. | sonnet in the Croatian Renaissance |
| 15. | evaluation |

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## Comparative literature: Sonnet interpretation

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| **Name** | Comparative literature: Sonnet interpretation |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 50870 |
| **Semesters** | Summer |
| **Teachers** | Cvijeta Pavlović, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To apply philological methods to the analysis and interpretation of literary epochs. To recognize and to describe the relevant characteristics of the period and literary texts. To analyse literary phenomena in relation to cultural phenomena and to analyse different forms of communication between literature and culture. All course segments are aimed at acquiring the parameters of literary analysis, interdisciplinary analysis, interpretation of the phenomena of the national and world literature, and the selection of the area for collective and individual work. |
| **Teaching methods** | interactive + ex cathedra + audiovisual |
| **Assessment methods** | written and oral form |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to name the periods of world literary history, describe their main characteristics, name their representatives and their key works |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to recognize and describe the relevant characteristics of periods in Croatian literary history, as well as their representative texts, and to relate them to European and global context |
| 4. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in Croatian literature, as well as to their comparison with phenomena in other national literatures |
| 5. | to analyze literary phenomena in relation to cognate phenomena in Croatian, European and world culture, and to differentiate and analyze different forms of communication between Croatian and foreign literatures and cultures |

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| **Content** |  |
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| --- | --- |
| 1. | constitution |
| 2. | introduction to the field |
| 3. | methodology |
| 4. | terminology / glossary |
| 5. | starting points: the Renaissance and the Baroque |
| 6. | state of research I |
| 7. | state of research II |
| 8. | context |
| 9. | application of theme |
| 10. | work on examples I |
| 11. | work on examples II |
| 12. | presentation I |
| 13. | presentation II |
| 14. | literary epochs |
| 15. | evaluation |

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## Comparative Literature: Typology of Croatian Epic Poetry

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| **Name** | Comparative Literature: Typology of Croatian Epic Poetry |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 97167 |
| **Semesters** | Summer |
| **Teachers** | Lovro Škopljanac, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To study selected Croatian writers' epics in relation to the most influential European epics and to establish the pertinent similarities and differences between the two groups of texts. |
| **Teaching methods** | Lectures and literary example analysis during the seminar |
| **Assessment methods** | Oral |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to recognize and describe the relevant characteristics of periods in Croatian literary history, as well as their representative texts, and to relate them to European and global context |
| 4. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in European and Croatian literature and culture and to analyze different forms of communication between Croatian and foreign literatures and cultures |

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| **Content** |  |
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| --- | --- |
| 1. | Course constitution |
| 2. | Historical overview of the European epic's development |
| 3. | Epic genres |
| 4. | Epic form I (verse) |
| 5. | Epic form II (formulae) |
| 6. | Epic structure I (traditional parts) |
| 7. | Epic structure II (topical) |
| 8. | Epic narration I (time and place, narrator) |
| 9. | Epic narration II (episodes, digressions) |
| 10. | Epic characters I (protagonists; heroes and gods) |
| 11. | Epic characters II (secondary; actants and actors) |
| 12. | Epic importance I (communal and cultural) |
| 13. | Epic importance II (literary) |
| 14. | Course conclusion and discussion |
| 15. | Evaluation |

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## Comparative Literature: Typology of Croatian Lyric Poetry

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| --- | --- |
| **Name** | Comparative Literature: Typology of Croatian Lyric Poetry |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 102101 |
| **Semesters** | Winter |
| **Teachers** | Lovro Škopljanac, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To present canonical European authors' lyrical poems in order to typologically establish and compare their constitutive elements in Croatian lyric poetry. |
| **Teaching methods** | Lectures and literary example analysis during the seminar |
| **Assessment methods** | Oral |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to recognize and describe the relevant characteristics of periods in Croatian literary history, as well as their representative texts, and to relate them to European and global context |
| 4. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in European and Croatian literature and culture and to analyze different forms of communication between Croatian and foreign literatures and cultures |

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| **Content** |  |
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| --- | --- |
| 1. | Course constitution |
| 2. | Lyric genres and forms I |
| 3. | Lyric genres and forms II |
| 4. | Lyric verse I (metric) |
| 5. | Lyric verse II (free) |
| 6. | Lyric poetry language I (figurative) |
| 7. | Lyric poetry language II (manifest) |
| 8. | Lyric poem organisation I (structural) |
| 9. | Lyric poem organisation II (visual, contextual) |
| 10. | Position in a lyric poem I (time, place) |
| 11. | Position in a lyric poem II (lyric "I" and "other") |
| 12. | Lyric poetry themes and motifs I |
| 13. | Lyric poetry themes and motifs II |
| 14. | Boundaries of lyric poetry |
| 15. | Evaluation |

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## Essay

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| **Name** | Essay |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 9 |
| **ID** | 56817 |
| **Semesters** | Summer |
| **Teachers** | Ana Tomljenović, PhD, Assistant Professor (primary)Andrea Zlatar-Violić, PhD, Full Professor (primary)Branislav Oblučar, PhD, Assistant Professor (primary)Cvijeta Pavlović, PhD, Full Professor (primary)Dean Duda, PhD, Full Professor (primary)David Šporer, PhD, Associate Professor (primary)Kristina Grgić, PhD, Assistant Professor (primary)Krunoslav Lučić, PhD, Assistant Professor (primary)Luka Bekavac, PhD, Assistant Professor (primary)Lada Čale Feldman, PhD, Full Professor (primary)Lovro Škopljanac, PhD, Assistant Professor (primary)Maša Grdešić, PhD, Assistant Professor (primary)Nikica Gilić, PhD, Full Professor (primary)Slaven Jurić, PhD, Associate Professor (primary)Tomislav Brlek, PhD, Associate Professor (primary)Višnja Kačić Rogošić, PhD, Assistant Professor (primary)Željka Matijašević, PhD, Full Professor (primary) |
| **Hours** |

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| --- | --- |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To expound with solid argumentation and critical analysis a selected research topic related to one of the courses in the sixth semester of single major undergraduate study of comparative literature, in a written paper of 15 standard pages (cca 5000 words). |
| **Teaching methods** | Oral consultations on the selection of topic and relevant bibliography, controlling and (if necessary) correcting the students' work while in progress. |
| **Assessment methods** | Assessment based on the final version of the written paper. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | To apply different concepts and methods of literary scholarship, theatre and/or film studies, in the analysis of structure of literary texts, theatre performances or film works, together with other phenomena in the area of study and other cultural phenomena; |
| 2. | To read professional literature and have command of scholarly concepts in Croatian and at least one foreign language. |
| 3. | To conduct independent research based on the existing professional literature and present its results in a written form. |

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## Essay II

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| **Name** | Essay II |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 9 |
| **ID** | 129078 |
| **Semesters** | Summer |
| **Teachers** | Ana Tomljenović, PhD, Assistant Professor (primary)Andrea Zlatar-Violić, PhD, Full Professor (primary)Branislav Oblučar, PhD, Assistant Professor (primary)Cvijeta Pavlović, PhD, Full Professor (primary)Dean Duda, PhD, Full Professor (primary)David Šporer, PhD, Associate Professor (primary)Kristina Grgić, PhD, Assistant Professor (primary)Krunoslav Lučić, PhD, Assistant Professor (primary)Luka Bekavac, PhD, Assistant Professor (primary)Lada Čale Feldman, PhD, Full Professor (primary)Lovro Škopljanac, PhD, Assistant Professor (primary)Maša Grdešić, PhD, Assistant Professor (primary)Nikica Gilić, PhD, Full Professor (primary)Slaven Jurić, PhD, Associate Professor (primary)Tomislav Brlek, PhD, Associate Professor (primary)Višnja Kačić Rogošić, PhD, Assistant Professor (primary)Željka Matijašević, PhD, Full Professor (primary) |
| **Hours** |

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| --- | --- |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To expound with solid argumentation and critical analysis a selected research topics related to one of the courses in the fourth semester of single major graduate study of comparative literature, in a written paper of 15 standard pages (cca 5000 words) |
| **Teaching methods** | Oral consultations on the selection of topis and relevant bibliography, controlling and (if necessary) correcting the students' work while in progress. |
| **Assessment methods** | Assessment based on the final version of the written paper. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | To use different traditions of literary scholarship, theatre and/or film studies, as well as concepts and methods in the analysis of structure of literary texts, theatre performances or film works, together with other phenomena in the area of study and other cultural phenomena, and to integrate them with solid argumentation in independent research; |
| 2. | To read professional literature and have command of scholarly concepts in at least two foreign languages; |
| 3. | To plan and conduct independent research in one of the areas of study (theory of literature, literary history, comparative study of literature, drama and theatre studies, film studies), or in their combinations, and present its results with solid argumentation in a written form. |

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| **Content** |  |
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## Film studies: Classical film theories

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| **Name** | Film studies: Classical film theories |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 50887 |
| **Semesters** | Winter |
| **Teachers** | Krunoslav Lučić, PhD, Assistant Professor (primary) |
| **Hours** |

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| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | to enable students historical, analytical and interpretative overview of the early and classical film theory from its beginning to modern theory.  |
| **Teaching methods** | Lecture, seminar (analysis of texts and films with discussion on specific topic) |
| **Assessment methods** | Oral or written exam or written paper.  |
| **Learning outcomes** |  |
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| 1. | to recognize, describe and analyze different types of film theories. |
| 2. | to define and to apply key concepts of early and classical film theory. |
| 3. | to classify, compare and evaluate different authors from the classical film theory and their methodology. |
| 4. | to explain historical and conceptual development of film theory from its beginning to modern period. |

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| **Content** |  |
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| 1. | Introduction to the filed of the history of film theory and to student's obligations on the course. |
| 2. | Early film theory, affirmation of film as an art and theoretical essentialism. |
| 3. | Vachel Lindsay and the first attempt of general film theory. |
| 4. | Hugo Münsterberg and the psychological-aesthetical approach to film. |
| 5. | Film theory of the Soviet montage school and constructivism. |
| 6. | Russian formalist film theory. |
| 7. | Rudolf Arnheim, gestalt psychology and film as art. |
| 8. | André Bazin and the postwar realist film theory I. |
| 9. | André Bazin and the postwar realist film theory II. |
| 10. | Siegfried Kracauer and the realist film theory. |
| 11. | Auteur (and genre) film theory (and criticism). |
| 12. | Christian Metz, film semiotics and structuralism. |
| 13. | Noël Burch, film structuralism and ideology. |
| 14. | Film criticism and theory of the 1970s: Perkins and Braudy. |
| 15. | Evaluation of the course. |

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## Film studies: Croatian genre film

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| **Name** | Film studies: Croatian genre film |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 132090 |
| **Semesters** | Winter |
| **Teachers** | Nikica Gilić, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To provide students with a multilayered insight into the theory and practice of genre in Croatian film, to develop the ability to analyze and interpret different aspects and approaches to film genre in Croatian and other cinematographies. |
| **Teaching methods** | Lectures, seminar (analysis and interpretation of historiographic texts, as well as film inserts, with accompanying discussion), use of digital projector and computer. |
| **Assessment methods** | Lectures are obligatory. The final grade consists of two parts:1) course activities2) examination that can be taken in one of the following forms:a) seminar paperb) oral exam: required reading + five articles/chapters from the additional reading , or one book and one article/chapter (articles from the Film encyclopaedia, as well as articles from the Film lexicon are counted as one book) |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | To recognize, describe and analyze the phenomenon of genre in Croatian film. |
| 2. | To recognize, describe and analyze different relations towards genre in Croatian film in different historical periods. |
| 3. | To recognize, classify and explain the stylistic components of approach to genre in different epochs. |
| 4. | To plan, conduct and present independent research into generic phenomena in Croatian film. |

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| **Content** |  |
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| 1. | Introduction. Methodological elaboration. Basic features and problems of the film genre category. |
| 2. | Beginnings of the genre film in Croatia |
| 3. | Genre in early Croatian film. Oktavijan Miletić. |
| 4. | The problem of genre in socialism. Beginnings of the partisan film. |
| 5. | Croatian genre film in the 1950s 1. |
| 6. | Croatian genre film in the 1950s 2. Branko Bauer |
| 7. | Croatian genre film in the 1960s and 1970s 1. Partisan film. Obrad Gluščević, Veljko Bulajić, Stipe Delić, Mate Relja |
| 8. | Croatian genre film in the 1960s and 1970s 2. |
| 9. | Genre film and modernism in the 1970s and 1980s. Krešo Golik, Rajko Grlić, Krsto Papić. |
| 10. | Th return of Branko Bauer. Children's and war/partisan film. |
| 11. | Croatian crime film and thriller in the 1980s. Živorad Tomić, Dejan Šorak. |
| 12. | Croatian crime film, thriller and fantastic film. Genre films of Zoran Tadić. |
| 13. | The fate of genre film in the 1990s.Vinko Brešan, Lukas Nola |
| 14. | Newer Croatian war film. Kristijan Milić, Zvonimir Jurić i Goran Dević. |
| 15. | New comedy in Croatian feature film. Snježana Tribuson, Ognjen Sviličić. |

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## Film studies: Film modernism and postmodernism

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| **Name** | Film studies: Film modernism and postmodernism |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 132089 |
| **Semesters** | Summer |
| **Teachers** | Nikica Gilić, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To provide students with a multilayered insight into the theory and practice of modernism in Western film, to develop the ability to interpret different aspects and approaches to modernism and postmodernism. |
| **Teaching methods** | Lectures, seminar (analysis and interpretation of historiographic texts, as well as film inserts, with accompanying discussion), use of digital projector and computer. |
| **Assessment methods** | Students can opt for continuous assessment or a seminar paper, If the student does fails one of the continuous assessments, or fails to enrol for a seminar paper by the first continuous assessment and hand in the final version by the second continuous assessment, (s)he will need to take the final oral exam, The oral exam includes the basic required reading and at least one book or five articles/chapters from the additional reading list. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | To recognize, describe and analyze the phenomenon of modernism in film in European, American and other cognate cinematographies |
| 2. | To recognize, describe and analyze the phenomenon of postmodernism in film in European, American and other cognate cinematographies |
| 3. | To recognize, classify and explain the types of modernism in different historical and cultural contexts. |
| 4. | To recognize, classify and explain the types of postmodernism in different historical and cultural contexts. |
| 5. | To plan, conduct and present in written form independent research into postmodernism or modernism in Western cinematography. |

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| **Content** |  |
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| --- | --- |
| 1. | Introduction, elaboration of the topic, agreement on the methodology. Students' survey |
| 2. | Avant-garde film: France |
| 3. | Soviet montage-school and German silent film |
| 4. | Orson Welles |
| 5. | Robert Bresson |
| 6. | French new wave. First continuous assessment. |
| 7. | Fellini, Bergman, Antonioni. |
| 8. | Experimental film and modernism. |
| 9. | Poetics and politics of postmodernism. |
| 10. | Renewal of the classical narrative style and generic poetics (Lucas, Spielberg, Zemeckis, Milius, Cameron...) |
| 11. | Tim Burton |
| 12. | Pedro Almodóvar |
| 13. | Being John Malkovich |
| 14. | Videoart and postmodern culture |
| 15. | Survey. Recapitulation Second continuous assessment. |

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## Film studies: Introduction to film studies

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| **Name** | Film studies: Introduction to film studies |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 50877 |
| **Semesters** | Winter |
| **Teachers** | Krunoslav Lučić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To enable students insight to the theory of film medium and film art and to develop competence of analyzing film form .  |
| **Teaching methods** | Lecture, seminar (analysis of texts and films with discussion on specific topic) |
| **Assessment methods** | Exam and written analysis of film.  |
| **Learning outcomes** |  |
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| 1. | to apply terminology of film studies in the analysis of film works. |
| 2. | to recognize and describe different film forms and the way they are used in film |
| 3. | to explain fundamental properties of film medium and their connection with film theory. |
| 4. | to define forms of film expression and their functions |

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| **Content** |  |
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| --- | --- |
| 1. | Introduction to the field of film studies and obligation on the course. |
| 2. | Film studies as a field of research. Film and cinema. The beginnings of the first theoretical understandings of film medium. |
| 3. | Fundamental properties of film I: factors of differences and the question of film as art. |
| 4. | Fundamental properties of film II: factors of resemblance and the question of film realism. |
| 5. | Film and similar mediums (television, silent film, animation) |
| 6. | Forms of film expression and the introduction to the formal analysis of film. Film frame and space. Film shot and time. |
| 7. | Point of view and narrative perspective. . |
| 8. | Film shot scale and the representation of human face on film. |
| 9. | Shot angles and the mobile film frame. |
| 10. | Pictorial film forms: color, lighting, composition, mise-en-scène and other visual parameters of cinema. |
| 11. | Film sound: noise, speech and music. |
| 12. | Film editing: the importance of editing for film theory and practice. Different types of film editing in film art. |
| 13. | Functions of film editing (narrative, associative and rhythmic). |
| 14. | Analysis of film by different subjects of the course or presentation of student's papers. |
| 15. | Evaluation of the course. |

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## Film studies: Modernism in Croatian film

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| **Name** | Film studies: Modernism in Croatian film |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 118095 |
| **Semesters** | Summer |
| **Teachers** | Nikica Gilić, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To provide students with a multilayered insight into practice of modernism (and postmodernism) in Croatian film, to develop the ability to analyze and interpret different aspects and approaches to modernism in Croatian film. |
| **Teaching methods** | Lectures, seminar (analysis and interpretation of historiographic texts, as well as film inserts, with accompanying discussion), use of digital projector and computer. |
| **Assessment methods** | Lectures are obligatory. The final grade consists of two parts:1) course activities2) examination - seminar paper or continuous assessment. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | To recognize, describe and analyze the phenomenon of modernism in Croatian film. |
| 2. | To recognize, describe and analyze different relations towards modernism in Croatian film in different historical periods |
| 3. | To recognize, classify and explain the stylistic components of approach to modernism in different epocs. |
| 4. | To plan, conduct and present independent research into modernist phenomena in Croatian film. |

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| **Content** |  |
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| 1. | Modernism before the Second world war. Oktavijan Miletić. |
| 2. | Modernism in the 1950s. |
| 3. | Authorial and modernist film in the 1960s. Ante Babaja |
| 4. | Zvonimir Berković |
| 5. | Vatroslav Mimica I |
| 6. | Vatroslav Mimica I). First continuous assessment, |
| 7. | Zagreb school of animated film I |
| 8. | Zagreb school of animated film I |
| 9. | Experimental film. Mihovil Pansini. Tomislav Gotovac. |
| 10. | Tomislav Gotovac. Video-art. |
| 11. | Modernism in the 1970s. Tomislav Radić. |
| 12. | Rajko Grlić. Lordan Zafranović |
| 13. | Modernist tendencies in the 1980s and 1990s. |
| 14. | Contemporary film modernism. |
| 15. | Second continuous assessment. Presentation of seminar papers. |

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## Film studies: Style periods in film

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| **Name** | Film studies: Style periods in film |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 50894 |
| **Semesters** | Winter |
| **Teachers** | Nikica Gilić, PhD, Full Professor (primary) |
| **Hours** |

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| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To provide students with a multilayered insight into historical phenomena in world film, to develop the ability to analyze and interpret different aspects and approaches of film history. |
| **Teaching methods** | Lectures, seminar (analysis and interpretation of historiographic texts, as well as film inserts, with accompanying discussion), use of digital projector and computer. |
| **Assessment methods** | STUDENT REQUIREMENTS: regular attendance (maximum three absences), active participation in course activitiesEXAMINATION - continuous assessment or a seminar paper of 15 standard pages, on a topic in film historiography and stylistics. The students enrol for a seminar paper by the first continuous assessment at the latest, and hand in the final version by the second continuous assessment at the latest.Student participation is also an integral part of the final grade and evaluation. If the student does not opt for the seminar paper, and fails both continuous assessments, (s)he will need to take an oral exam, The oral exam includes the content from lectures and seminars, basic required reading and at least one book or five articles/chapters from the additional reading list. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | To recognize, describe and analyze the concept of a stylistic epoch as specific in relation to other historiographic concepts. |
| 2. | To recognize, describe and analyze stylistic epochs in the silent film period, the classical sound film period and modernism in sound film. |
| 3. | To classify different stylistic epochs with regard to the dichotomy classical/modern. |
| 4. | To conduct independent research and write an analysis of a phenomenon in stylistic history of film, applying the acquired methodology and film-theory apparatus as well as the basic knowledge of film historiography. |
| 5. | To evaluate individual interests and competences and choose the appropriate areas for continuing education |

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| **Content** |  |
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| 1. | Course constitution, elements of film theory as the basis for identifying stylistic features in film |
| 2. | Problems of historiography and problems of film historiography |
| 3. | Poetics of silent and sound film. Basic differences. |
| 4. | Early sound film. Development of classic fabular style. D. W. Griffith. |
| 5. | Modernism in film, silent film and sound film, experimental film. Soviet montage school |
| 6. | Modernism in silent and sound film, experimental film. French and German film avant-garde |
| 7. | Classical genre period. American film. |
| 8. | French poetic realism, Italian neorealism and the issue or realism. |
| 9. | French new wave and the dark "waves" of European cinematographies |
| 10. | Asian cinematographies (India, Japan, China...) |
| 11. | Hitchcock: "Vertigo" and thriller or H. Hawks: "Rio Bravo" and western |
| 12. | O. Welles: "Citizen Kane" |
| 13. | A. Resnais: "Last year in Marienbad" |
| 14. | Comments on written papers. Colloquium. |
| 15. | Course evaluation. |

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## Film Studies: The Structure of Film Work

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| **Name** | Film Studies: The Structure of Film Work |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 198929 |
| **Semesters** | Summer |
| **Teachers** | Krunoslav Lučić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | to enable students to recognize and evaluate different ways of structuring film works and also to develop their competence of analyzing and interpret art and non-art films.  |
| **Teaching methods** | Lecture, seminar (analysis of texts and films with discussion on specific topic) |
| **Assessment methods** | Exam.  |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to recognize different principles of structuring film works. |
| 2. | to define and describe the concept of film work and its parts. |
| 3. | to explain types of film exposition and to apply them in film analysis. |
| 4. | to enumerate, recognize and explain basic film types |

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| **Content** |  |
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| 1. | Introduction to the subject of the course and student's obligations on the course. |
| 2. | General principles of structuring film works. |
| 3. | Forms of film expression as factors of film structure. |
| 4. | Narrative as a form of film structure. Basic concepts, principles and types of narrative organization. |
| 5. | The structure of narrative communication, film narrator and narrative perspective. |
| 6. | Time and space of film narration. |
| 7. | Narrative events and causality, types of characters and settings. |
| 8. | Primitive, classical and modern narration in film. |
| 9. | Descriptive exposition in film and their relation to narration. |
| 10. | argumentative exposition and rhetorical film form. |
| 11. | Poetic exposition and rhythmic film structure. |
| 12. | Types of exposition in fiction, non-fiction and experimental cinema I. |
| 13. | Types of exposition in fiction, non-fiction and experimental cinema II. |
| 14. | Analysis and interpretation of structures of different film types and genres. |
| 15. | Evaluation of the course. |

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## Film Studies: Theory of film style

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| **Name** | Film Studies: Theory of film style |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 131574 |
| **Semesters** | Summer |
| **Teachers** | Krunoslav Lučić, PhD, Assistant Professor (primary) |
| **Hours** |

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| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | to enable students to understand theory and practice of film style and to develop their competences of analyzing different approaches to style.  |
| **Teaching methods** | Lecture, seminar (analysis of texts and films with discussion on specific topic) |
| **Assessment methods** | Exam. Oral presentation or written paper on the subject.  |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to recognize and to explain different fields and approaches to film style. |
| 2. | to analyze style of a specific film |
| 3. | to recognize and to describe different aspects and types of film style. |
| 4. | to define key concepts of the theory of film style |

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| **Content** |  |
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| 1. | Introduction to the field of film style and student's obligation on the course. |
| 2. | the concept of style and different approaches to style outside of the field of film studies. Fundamental principles of film style. |
| 3. | Different approaches and understandings of style in film studies. |
| 4. | Different fields of film style: individual, personal and general style. |
| 5. | Function and motivation: two aspects of understanding style systems. |
| 6. | Stylistic norms and deviations in film. |
| 7. | Pragmatics of film communication and cognitive-semiotic aspects of film style. |
| 8. | Classical stylistic configuration. |
| 9. | Analysis of classical film style I. |
| 10. | Analysis of classical film style II. |
| 11. | Modernist stylistic configuration. |
| 12. | Analysis of modernist film style I. |
| 13. | Analysis of modernist film style II. |
| 14. | Hybrid film style configuration and variations of film style |
| 15. | Evaluation of the course. |

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## Final examination in Comparative Literature

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| **Name** | Final examination in Comparative Literature |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 9 |
| **ID** | 127545 |
| **Semesters** | Summer |
| **Teachers** | Ana Tomljenović, PhD, Assistant Professor (primary)Andrea Zlatar-Violić, PhD, Full Professor (primary)Branislav Oblučar, PhD, Assistant Professor (primary)Cvijeta Pavlović, PhD, Full Professor (primary)Dean Duda, PhD, Full Professor (primary)David Šporer, PhD, Associate Professor (primary)Kristina Grgić, PhD, Assistant Professor (primary)Krunoslav Lučić, PhD, Assistant Professor (primary)Luka Bekavac, PhD, Assistant Professor (primary)Lada Čale Feldman, PhD, Full Professor (primary)Lovro Škopljanac, PhD, Assistant Professor (primary)Maša Grdešić, PhD, Assistant Professor (primary)Nikica Gilić, PhD, Full Professor (primary)Slaven Jurić, PhD, Associate Professor (primary)Tomislav Brlek, PhD, Associate Professor (primary)Višnja Kačić Rogošić, PhD, Assistant Professor (primary)Željka Matijašević, PhD, Full Professor (primary) |
| **Hours** |

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| Seminar | 0 |

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| **Prerequisites** | None |
| **Goal** | To consolidate and synthesize the fundamental body of knowledge in all five areas of comparative literature study, as well as to present them with solid argumentation and critically asses them in oral form |
| **Teaching methods** | Providing guidelines to students for adequate preparation for the final exam. |
| **Assessment methods** | Assessment based on oral examination. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | To categorize, interpret and compare different traditions of literary scholarship, theatre and/or film studies, as well as concepts and methods of analysis and interpretation of literary, theatre and film phenomena, together with other arts and the wider cultural-historical context; |
| 2. | To read professional literature and use professional terminology in at least two foreign languages; |
| 3. | To connect and integrate, in an interdisciplinary manner, the knowledge and skills acquired in different areas of comparative literature study, as well as the knowledge acquired in the courses of other study groups. |

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## Final examination in Comparative Literature

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| **Name** | Final examination in Comparative Literature |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 15 |
| **ID** | 127544 |
| **Semesters** | Summer |
| **Teachers** | Ana Tomljenović, PhD, Assistant Professor (primary)Andrea Zlatar-Violić, PhD, Full Professor (primary)Branislav Oblučar, PhD, Assistant Professor (primary)Cvijeta Pavlović, PhD, Full Professor (primary)Dean Duda, PhD, Full Professor (primary)David Šporer, PhD, Associate Professor (primary)Kristina Grgić, PhD, Assistant Professor (primary)Krunoslav Lučić, PhD, Assistant Professor (primary)Luka Bekavac, PhD, Assistant Professor (primary)Lada Čale Feldman, PhD, Full Professor (primary)Lovro Škopljanac, PhD, Assistant Professor (primary)Maša Grdešić, PhD, Assistant Professor (primary)Nikica Gilić, PhD, Full Professor (primary)Slaven Jurić, PhD, Associate Professor (primary)Tomislav Brlek, PhD, Associate Professor (primary)Višnja Kačić Rogošić, PhD, Assistant Professor (primary)Željka Matijašević, PhD, Full Professor (primary) |
| **Hours** |

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| --- | --- |
| Seminar | 0 |

 |
| **Prerequisites** | None |
| **Goal** | To select and explore independently a relevant topic in the area of study, as well as to present with solid argumentation and critical analysis the research results in a written paper, and then in its oral presentation. |
| **Teaching methods** | Oral consultations on the selection of topic and relevant bibliography, controlling and (if necessary) correcting the students' work while in progress. |
| **Assessment methods** | Assessment based on the final version of the written paper and its oral presentation. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | To use different traditions of literary scholarship, theatre and/or film studies, as well as concepts and methods in the analysis of structure of literary texts, theatre performances or film works, together with other phenomena in the area of study and other cultural phenomena, and to integrate them with solid argumentation in independent research; |
| 2. | To compare and assess the validity of different theoretical models and classifications for the analysis and interpretation of literary, theatre and film phenomena, as well as other arts and the wider cultural-historical context; |
| 3. | To read professional literature and have command of scholarly concepts in at least two foreign languages; |
| 4. | To connect and integrate, in an interdisciplinary manner, the knowledge and skills acquired in different areas of comparative literature study, as well as the knowledge acquired within the courses of other study groups. |
| 5. | To plan and conduct independent research in one of the areas of study (theory of literature, literary history, comparative study of literature, drama and theatre studies, film studies), or in their combinations, and present its results with solid argumentation in a written, and then in an oral form |

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## History of Literature: "The Waste Land" and History of Literature

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| **Name** | History of Literature: "The Waste Land" and History of Literature |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 145531 |
| **Semesters** | Summer |
| **Teachers** | Tomislav Brlek, PhD, Associate Professor (primary) |
| **Hours** |

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| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

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| **Prerequisites** | None |
| **Goal** | The course will investigate analytically the ways in which the interpretative mechanisms actualized by T. S. Eliot's poem "The Waste Land" (re)construct the "canonical" literary tradition, bringing it simultaneously into different relations with other forms of texts. The exceptional degree of self-conscious emphasis of the constitutive dependence of a text on various other texts distinguishes "The Waste Land" as a privileged example for studying the issue of intertextuality as defined by Kristeva and Bakhtin. The text will be analyzed from structuralist, hermeneutic and semiotic viewpoints, primarily following J. M. Lotman's theoretical concepts, while the notion of literature as a system will be investigated following C. Guillen's theoretical work. |
| **Teaching methods** | Lectures and seminars |
| **Assessment methods** | Examination |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to categorize and interpret literary-theoretical concepts and methods |
| 2. | to apply different literary-theoretical traditions, concepts and methods to the analysis of literary texts, as well as of other cultural phenomena, and integrate them with solid argumentation in independent research |
| 3. | to analyze literary texts relative to a specific literary period and genre, and to re-examine how reliable the existing classifications and interpretations are |

 |
| **Content** |  |
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| --- | --- |
| 1. | Introduction |
| 2. | The Waste Land |
| 3. | Tradition |
| 4. | Text |
| 5. | Frame |
| 6. | Myth |
| 7. | Myth II |
| 8. | Bible |
| 9. | Tristan and Isolde |
| 10. | Contrast |
| 11. | Transformation |
| 12. | Parallels |
| 13. | Reader |
| 14. | Interpretation |
| 15. | Conclusion and evaluation |

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## History of Literature: 1960s Novel

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| --- | --- |
| **Name** | History of Literature: 1960s Novel |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 170546 |
| **Semesters** | Winter |
| **Teachers** | Dean Duda, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Following the more recent tendencies in the study of the novel, the course provides analysis of selected novelistic examples from one of the crucial 20th century decades, from a literary, cultural and socioeconomic viewpoint. The novels representative of certain aspects of the decade will be investigated, with a relatively equal share of different examples from world literature. Moreover, the course will include examples form "high", as well as from popular literature, as well as the analysis of these two fields' functioning in the 1960s, from crime fiction and Cold War spy fiction to Latin American boom and possible anticipations of postmodern poetics. |
| **Teaching methods** | Lectures, presentation, group work, individual research, discussion |
| **Assessment methods** | Final paper |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to analyze literary phenomena in relation to cognate phenomena in Croatian, European and world culture, and to differentiate and analyze different forms of communication between Croatian and foreign literatures and cultures |
| 4. | to read professional literature and have command of scholarly concepts in at least one foreign language |
| 5. | to conduct independent research based on the existing professional literature and present its results in a written or oral form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Course constitution. Agreement on the course activities. Introduction to the problem and period. The short 20th century and its sixties. The problem of the novel: directions, tendencies, relationships. |
| 2. | French examples: Perec |
| 3. | America and its "character": Capote |
| 4. | America and its "character" II: Roth |
| 5. | Domestic state of affairs |
| 6. | The framework of Yugoslav modernization - counterpoint |
| 7. | The field of the popular: the spy novel and the Cold War: |
| 8. | Swedish model and socio crime fiction: Martin Beck |
| 9. | German examples: Böll |
| 10. | Soviets and Russians: Solzhenitsyn |
| 11. | Soviets and Russians: Yerofeyev |
| 12. | Czechoslovak/Czech case: Kundera |
| 13. | The open veins of Latin America: Fuentes/Vargas Llosa |
| 14. | Postmodenity? Poistindustrial society? - Fowles |
| 15. | Concluding discussion and evaluation |

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## History of Literature: Basic Concepts of Literary History I

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| --- | --- |
| **Name** | History of Literature: Basic Concepts of Literary History I |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 215601 |
| **Semesters** | Winter |
| **Teachers** | Ana Tomljenović, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Do we have to reduce literary historiography to catalogs of writers and works, or can we design the history of literature "without names"? Is there a history of literature that takes into account the specific nature of its subject matter? By reviewing the established periodization schemes in the course, we will explore different approaches and divisions and offer insight into the key controversies of contemporary literary historiography theory. |
| **Teaching methods** | Lecture and seminarDiscussions, students presentations |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | To name the periods of world literary history from antiquity to the Enlightenment, describe their main characteristics, name their representatives and their key works |
| 2. | To analyze literary texts relative to specific literary-historical periods and genres |
| 3. | To apply literary-theoretical concepts and methods to the analysis and interpretation of literary texts |
| 4. | To evaluate individual interests and competences and choose the appropriate areas for continuing education |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | Literary history in historical perspective |
| 3. | Myth, history, literature |
| 4. | Oral and written literature |
| 5. | Poetry and Philosophy: Mimesis |
| 6. | Homer's and Old Testament style |
| 7. | Apollo, Dionysus, Daedalus |
| 8. | Medieval and modern literature |
| 9. | Socratic style: Rabelais |
| 10. | Asianism and Atticism |
| 11. | Mimesis and phantasia: Apuleius and Cervantes |
| 12. | Classical and Mannerist Literature: Góngora, Marino, Shakespeare |
| 13. | The Quarrel of the Ancients and Moderns: Corneille and Racine |
| 14. | Final discussion |
| 15. | Exam |

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## History of Literature: Basic Concepts of Literary History II

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| --- | --- |
| **Name** | History of Literature: Basic Concepts of Literary History II |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 215602 |
| **Semesters** | Summer |
| **Teachers** | Ana Tomljenović, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Do we have to reduce literary historiography to catalogs of writers and works, or can we design the history of literature "without names"? Is there a history of literature that takes into account the specific nature of its subject matter? By reviewing the established periodization schemes in the course, we will explore different approaches and divisions and offer insight into the key controversies of contemporary literary historiography theory. |
| **Teaching methods** | Lecture and seminarDiscussions, students presentations |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | To describe the historical development of literary theory, name the relevant approaches and their representatives, and differentiate their concepts and methods |
| 2. | To name the periods of world literary history, describe their main characteristics, name their representatives and their key works |
| 3. | To analyze literary texts relative to specific literary-historical periods and genres |
| 4. | To evaluate individual interests and competencies and choose the appropriate areas for continuing education |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | Classic / Gothic |
| 3. | Classic / romantic |
| 4. | Dark Romanticism |
| 5. | Romantic irony |
| 6. | Realism in art |
| 7. | Authenticity, accuracy, realism |
| 8. | Menippean satire and carnival |
| 9. | The idea of ​​modernity |
| 10. | A poète maudit |
| 11. | The idea of ​​the avant-garde |
| 12. | Avant-garde manifestos |
| 13. | Tradition and originality |
| 14. | Final discussion |
| 15. | Exam |

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## History of Literature: Beckett: Voices and Bodies

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| --- | --- |
| **Name** | History of Literature: Beckett: Voices and Bodies |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 170541 |
| **Semesters** | Summer |
| **Teachers** | Luka Bekavac, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

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| **Prerequisites** | None |
| **Goal** | Introduction to the work of Samuel Beckett, focused on the interaction between metanarrative devices and a series of recurring themes of his opus. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Discussions and presentations in class; essay. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to describe the key features of the author's poetics, dominant devices and thematic clusters in his crucial works |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to analyze the literary phenomena in relation to cognate phenomena in Croatian, European and world culture |
| 4. | to conduct independent research based on the existing professional literature and present its results in a written or oral form |

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| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course and syllabus |
| 2. | Early poetry and fiction. Murphy. |
| 3. | Watt. Stories. |
| 4. | Molloy. |
| 5. | Malone Dies. |
| 6. | The Unnamable. |
| 7. | Texts for Nothing. Waiting for Godot. |
| 8. | Krapp's Last Tape. Works for radio (selection). |
| 9. | How It Is. |
| 10. | Short prose of the 1960s. |
| 11. | Play. Not I. Footfalls. |
| 12. | Works for television. Film. |
| 13. | Fizzles and late work. |
| 14. | The second "trilogy". |
| 15. | Concluding remarks. |

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## History of literature: Contemporary Croatian poetry

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| --- | --- |
| **Name** | History of literature: Contemporary Croatian poetry |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 81442 |
| **Semesters** | Summer |
| **Teachers** | Branislav Oblučar, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course will provide an overview of contemporary Croatian poetry within a broader time frame, in order to identify the elements of continuity, but also the factors of discontinuity or change. The lectures will be based on a close reading of poetic texts from poets ranging from Vesna Parun and Slavko Mihalić to Anka Žagar, Tatjana Gromača and Marko Pogačar. The interpretation of the poems will be focused on the problems of poetic composition and style, and will pose the questions about the treatment of poetic language and the construction of the lyrical world. The texts will be compared not only to the poetics of other contemporary poets, but also to the relevant media, theoretical and cultural context. |
| **Teaching methods** | Lectures and seminars |
| **Assessment methods** | Essay and oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in Croatian contemporary poetry, as well as to their comparison with phenomena in other national literatures |
| 4. | to conduct independent research based on the existing professional literature and present its results in a written or oral form |

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| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction: overview of the period |
| 2. | Poem as the model of the world; composition of the lyric poem. Vesna Parun |
| 3. | Literary magazine Krugovi. The poetry of the experience of existence: Slavko Mihalić i Marija Čudina |
| 4. | Ivan Slamnig i Antun Šoljan |
| 5. | From philosophical to narrative poetry. Danijel Dragojević. |
| 6. | Neo-avantgarde: Josip Sever i Borben Vladović |
| 7. | The poetry of the experience of language: Zvonko Maković |
| 8. | Semantic concretism: Branko Maleš |
| 9. | Literary magazine Quorum and post-modernism. Anka Žagar |
| 10. | "Poetics of music video". Delimir Rešicki |
| 11. | 1990s - Boris Maruna i Dalibor Cvitan |
| 12. | Realist urban poetry: Tatjana Gromača |
| 13. | Playfulness, language and imagination: Dorta Jagić, Marko Pogačar i Ana Brnardić |
| 14. | "Before and after reality": Evelina Rudan, Goran Čolakhodžić i Monika Herceg |
| 15. | Course evaluation |

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## History of Literature: Essay as Literary Genre

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| --- | --- |
| **Name** | History of Literature: Essay as Literary Genre |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 170542 |
| **Semesters** | Summer |
| **Teachers** | Andrea Zlatar-Violić, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course aims to present and explore the topic of essay as s literary form on three levels - theoretical, historical and practical. On the theoretical level, the course will analyze the types of argumentation used for structuring the traditional classification of essay (philosophical, scientific, literary, film,,,). The theoretical framework enabling the differentiation of formative characteristics of essay as a literary form will be emphasized, A historical overview will encompass the key European essayists from antiquity (Seneca, Marcus Aurelius), through core authors (Montaigne, pascal, Bacon) to contemporaries (Quignard, Dragojević, Ugrešić). The practical part of the course will include writing and analyzing essays. |
| **Teaching methods** | Lectures, seminar discussions based on the primary and secondary required reading, shorter students' presentations, writing two shorter essays. |
| **Assessment methods** | Final essay/paper (8-10 standard pages), orally presented. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to categorize and interpret the existing definitions of essay, as well as the types of argumentation for structuring the traditional classification of essay |
| 2. | to analyze the key European essays from antiquity to present day, and re-examine how reliable the existing classifications and interpretations are |
| 3. | to use the acquired concepts and methods when writing one's own literary and scientific essays |
| 4. | to plan and conduct independent research in the course area of study and present its results with solid argumentation in a written form |

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| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course and required reading. |
| 2. | Methodological approaches (philosophy, literary theory, science) (Oblučar) |
| 3. | Predecessors in antiquity: Seneca (Letters to Lucilius), Marcus Aurelius (Meditations) |
| 4. | Adorno: Essay on essay |
| 5. | Francis Bacon: Essays and English tradition |
| 6. | Michel de Montaigne: Essays and French tradition |
| 7. | Student workshop - analysis of written argumentative essays |
| 8. | Lukács: On the essence and form of essay |
| 9. | Paul Valéry: Essays, Pascal Quignard: selected essays |
| 10. | Solar: Essays on fragments |
| 11. | Dragojević: Izmišljotine, Cvjetni trg |
| 12. | Antipoetic essay: Boris Maruna and Dubravka Ugrešić |
| 13. | Film essay (Ivana Keser) |
| 14. | Student workshop - analysis of written literary essays |
| 15. | Concluding discussion and evaluation |

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## History of literature: Literature and counter-culture of the '60s

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| --- | --- |
| **Name** | History of literature: Literature and counter-culture of the '60s |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 132091 |
| **Semesters** | Summer |
| **Teachers** | Željka Matijašević, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The aim of this course is to introduce students to the countercultural movement in the United States in the 1960s and to offer an overview of the literary creation of the basic representatives of the beat generation. The course will address the following topics: the socio-political context of the 60s; European and American 60s; the countercultural movement of the 60s; rock culture and psychedelia; "Drug culture". Esalen Institute and the psychological "revolution" of human potential development (May, Maslow, Rogers, Tillich). Timothy Leary and psychological experiments with LSD. The American counterculture of the 60s as a source of the New Age. A review of the literature of the beat generation. The course will read and interpret the works of Burroughs, Ginsberg, Huxley, Kerouac, Kesey and Thompson. |
| **Teaching methods** | The course includes two hours of lectures each week and one hour of seminars. The lecture is organized so that students must read the planned texts in advance and the lecturer summarizes the theses of individual texts, after which a critical review of them is approached. Students are involved in this process with their questions and comments. At the seminar, students are divided into groups of 6 and in the exercises they approach the critical analysis of an individual text. |
| **Assessment methods** | Written exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | Categorize and interpret different elements of the countercultural movement |
| 2. | Explain the historical development of the movement, list relevant directions, representatives and key texts |
| 3. | Analyze countercultural texts with regard to their belonging to a certain direction |
| 4. | Critically compare different concepts and methods of analysis of the countercultural movement |

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| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introductory lecture: from beatniks to hippies |
| 2. | The socio-political context of the 60s: the New LeftBraunstein and Doyle, The New Left's Counterculture |
| 3. | The countercultural movement of the 60s: basic demandsHaynes, What is sexual liberation?Miller, The Ethics of SexRoszak, The Invasion of Centaurs |
| 4. | Rock culture of the 60s: festivals and psychedelic rockMiller, The Ethics of Rock Film: Woodstock |
| 5. | Rock culture of the 60s: progressive rockGair, Music (1961-1972) |
| 6. | “Drug Culture” and the 60s; psychological experiments with LSD (Timothy Leary); Roszak, The Use and Abuse of Psychedelic Experience or Braunstein and Doyle, The Intoxicated State / Illegal Nation |
| 7. | Aldous Huxley and psychedelic creativityHuxley, The Doors of Perception |
| 8. | Psychological "revolution" of the 60's: "Esalen" - Institute for Human Potential DevelopmentAnderson, The Upstart Spring (Chapter 4)Movie: The Century of the Self - III (A. Curtis) |
| 9. | The American counterculture as a source of the 'new age'Jean Vernette, The New Paradigm |
| 10. | Beat literature as a forerunner of countercultural literature: Allen GinsbergGinsberg, Selected PoemsRaskin, Poetickall Bomshell Stephenson, Allen Ginsberg's "Howl": A ReadingMovie: Howl (Rob Epstein / Jeffrey Friedman)Gair, The Birth of Beat |
| 11. | Beatniks and Zen BuddhismJack Kerouac Kerouac, On the roadGair, J. Kerouac: King of the BeatsGonc-Moachanin, Jack Kerouac-lone traveler of the beat generation |
| 12. | Counterculture of the 60s and antipsychiatry - an antipsychiatric novelMovie: One Flew over the Cockoo's Nest (Miloš Forman)Lupack, Hail to the Chief: One Flew over the Cuckoo's NestKesey, One Flew over the Cockoo's Nest |
| 13. | Hunter S. Thompson and countercultural literatureThompson, Fear and Loathing in Las Vegas |
| 14. | Beat generation: William S. BurroughsBurroughs, Naked LunchLydenberg and Skerl, Burroughs’s Naked Lunch; William Burroughs and the Literature of AddictionMovie: William S. Burroughs: The Man Within (Yony Leyser) |
| 15. | Concluding remarks |

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## History of literature: Periods of literary history 1

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| --- | --- |
| **Name** | History of literature: Periods of literary history 1 |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 86826 |
| **Semesters** | Winter |
| **Teachers** | Branislav Oblučar, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course is dedicated to the basic problems of literary history. The principles and basic concepts of literary history are considered: the idea of diachrony and the literary evolution, problems of naming and classification, the idea of literary periods. Historically, course starts with classical Greek and Latin literature and ends with discussion about the literature in 18th century. In the approach to each literary period, the corresponding historical poetics (implicit or explicit), as well as the prevailing genre system and paradigmatic works / authors will be discussed and interpreted. |
| **Teaching methods** | Lecture and seminar |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | To name the periods of world literary history, describe their main characteristics, name their representatives and their key works |
| 2. | To analyze literary texts relative to specific literary-historical periods and genres |
| 3. | To apply concepts and methods of literary scholarship to the analysis and interpretation of canonical works in European and world literature before the Romanticism |
| 4. | To conduct independent research based on the existing professional literature and present its results in a written or oral form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to course and review of syllabus |
| 2. | Problems of literary history |
| 3. | The Greek epic: Homer, Odyssey |
| 4. | The Greek tragedy: Sophocles, Oedipus Rex |
| 5. | Latin literature: Apuleius, The Golden Ass |
| 6. | Medieval literature - Chivalric romance: Joseph Bédier, Tristan and Iseult |
| 7. | Petrarch and Petrarchism |
| 8. | Renaissance drama: Shakespeare, Hamlet |
| 9. | Renaissance prose: Cervantes, Rinconete and Cortadillo (Novelas Ejemplares) |
| 10. | Baroque: Góngora, poetry |
| 11. | Neoclassical comedy: Molière, L'Avare |
| 12. | Neoclassical tragedy: Racine, Fedra |
| 13. | 18th century novels: Swift, Gulliver's Travels |
| 14. | Final discussion |
| 15. | Exam |

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## History of literature: Periods of literary history 2

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| --- | --- |
| **Name** | History of literature: Periods of literary history 2 |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 81430 |
| **Semesters** | Summer |
| **Teachers** | Branislav Oblučar, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course is dedicated to the basic problems of literary history. The principles and basic concepts of literary history are considered: the idea of diachrony and the literary evolution, problems of naming and classification, the idea of literary periods. Historically, course starts with Romantic literature and ends with discussion about the Postmodernism. In the approach to each literary period, the corresponding historical poetics (implicit or explicit), as well as the prevailing genre system and paradigmatic works / authors will be discussed and interpreted. |
| **Teaching methods** | Lectures and seminars |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
|

|  |  |
| --- | --- |
| 1. | To name the periods of world literary history, describe their main characteristics, name their representatives and their key works |
| 2. | To analyze literary texts relative to specific literary-historical periods and genres |
| 3. | To apply concepts and methods of literary scholarship to the analysis and interpretation of canonical works in European and world literature after the Romanticism |
| 4. | To conduct independent research based on the existing professional literature and present its results in a written or oral form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to course and review of syllabus |
| 2. | English Romanticism: Wordsworth: Daffodils, Tintern Abbey |
| 3. | German Romanticism: E. T. A. Hoffmann, The Sandman |
| 4. | Realism: Dostoevsky, Notes from the Underground |
| 5. | Realism and Naturalism: Henrik Ibsen, A Doll's House |
| 6. | Symbolism: Rimbaud, poetry |
| 7. | Aestheticism, J. Conrad, The Heart of Darkness |
| 8. | The Avant-Garde, F. T. Marinetti, Futurist Manifesto |
| 9. | From Imagism to T. S. Eliot. The Waste Land, Tradition and the Individual Talent |
| 10. | Modernist prose, Kafka, Process |
| 11. | Modernist drama and theatre. Beckett, Endgame |
| 12. | Postmodern prose: J. L. Borges, Aleph, Pierre Menard, author of the Don Quixote |
| 13. | Metafiction: Paul Auster, City of Glass |
| 14. | Final discussion |
| 15. | Exam |

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## History of Literature: Proust and His Interpreters

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| --- | --- |
| **Name** | History of Literature: Proust and His Interpreters |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 145562 |
| **Semesters** | Winter |
| **Teachers** | Andrea Zlatar-Violić, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course aims to introduce and elucidate the cycle "In Search of Lost Time" and the reception of Proust's work from theoretical perspectives ranging from his contemporaries to the early 21st-century theoreticians. |
| **Teaching methods** | Lectures, seminar discussions based on primary and secondary required reading, writing seminar papers. |
| **Assessment methods** | A longer written paper (esay of 8-12 standard pages) on one of the course topics and an exam encompassing all areas. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to describe the basic characteristics of the cycle "In Search of Lost Time" by Marcel Proust, as well as to comment and compare them in the wider context of modern European literature |
| 2. | to describe the historical development of literary theory, name the relevant approaches, their representatives and key texts and to categorize and interpret concepts and methods relevant for the analysis of modern prose |
| 3. | to explain the history of reception of Proust's work from different theoretical perspectives, as well as to compare critically their concepts and methods |
| 4. | to use different literary-theoretical and literary-historical traditions, concepts and methods in the analysis of the cycle "In Search of Lost Tome", as well as to integrate them with solid argumentation in independent research |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introductory discussion and comments on proposed reading. Discussion on students' reading experiences |
| 2. | Differentiating the outer from the inner literary history. Proust and Beckett |
| 3. | Proust's relationship towards contemporary literature. Proust and Saint-Beuve. Proust and Ruskin |
| 4. | Concepts of time: Henri Bergson's philosophy and Proust's idea of "found time" |
| 5. | In search of lost time. Plan and structure of Proust's cycle and the protagonist's development in time |
| 6. | Memory and remembrance: the relationship between personal remembrance and collective memory |
| 7. | Narrative structure and devices: narratological analysis of the novelistic and autobiographical narratorial "I" |
| 8. | Narratology and theory of autobiography: the relationship author-narrator-character |
| 9. | Psychoanalytical theories and Proust's cycle |
| 10. | "Proust was a neuroscientist" |
| 11. | Proust and Barthes |
| 12. | The role of space and sensory world in Proust's oeuvre |
| 13. | Proust and anti/modernism |
| 14. | Found time, lost history: 1913/2014 |
| 15. | Concluding discussion and evaluation |

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## History of Literature: Reading the Classics

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| --- | --- |
| **Name** | History of Literature: Reading the Classics |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 160776 |
| **Semesters** | Winter |
| **Teachers** | Andrea Zlatar-Violić, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course aims to introduce and elucidate the concepts of canon and classic in the history of Western European literature. |
| **Teaching methods** | Lectures, seminar discussions based on the primary and secondary required reading, shorter students' presentations. |
| **Assessment methods** | A longer written paper (an essay of 8 standard pages) on one of the course topics and an exam encompassing all areas. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define the concepts of canon and classic and their meaning in the history of Western European literature |
| 2. | to name the periods of world literary history, describe their main characteristics, name their canonical representatives and their key works |
| 3. | to analyze literary texts relative to specific literary-historical periods and genres |
| 4. | to conduct independent research based on the existing professional literature and present its results in a written form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Course description. The concepts of reading and the classic. Introduction to required reading. |
| 2. | Reading and Reader |
| 3. | Concepts: classics, classical literature, tradition |
| 4. | The idea of canon: criteria, cultural geography, national and universal |
| 5. | Western canon |
| 6. | Canonization of Croatian literature |
| 7. | The national spirit of literature: Homer, Iliad/Odyssey |
| 8. | Empire and historical epic: Virgil, Aeneid |
| 9. | Literature as universe. Dante: Divine Comedy |
| 10. | The idea of the "father" of literature: Marulić, Marko: Judith |
| 11. | Literature as reality. Balzac: Human Comedy. |
| 12. | Anticlassicist and mannerist poetics |
| 13. | Forms of canonization of modern and contemporary literature |
| 14. | The issues of evaluation of a literary work: art outside the canon and tradition |
| 15. | Concluding discussion |

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## History of Literature: Shakespeare

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| **Name** | History of Literature: Shakespeare |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 160786 |
| **Semesters** | Summer |
| **Teachers** | Tomislav Brlek, PhD, Associate Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To acquire the analytical apparatus which enables the comprehension of the specificities of a dramatic text as exemplified by Shakespeare. |
| **Teaching methods** | LecturesTeaching guided by discovery and discussionDiscussion based on the required readingIndependent study |
| **Assessment methods** | Evaluation of the final paper (essay) of 10-12 standard pages and course activities (discussions and presentations) |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to analyze literary texts relative to specific literary-historical periods and genres |
| 2. | to conduct independent research based on the existing professional literature and present its results in a written or oral form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | The Tempest or directing |
| 3. | The Tempest or directing |
| 4. | Midsummer Night's Dream or performance |
| 5. | Midsummer Night's Dream or performance |
| 6. | Richard III or the actor |
| 7. | Richard III or the actor |
| 8. | Measure for Measure or the genre |
| 9. | Measure for Measure or the genre |
| 10. | Macbeth or the plot |
| 11. | Macbeth or the plot |
| 12. | Coriolanus or the role |
| 13. | Coriolanus or the role |
| 14. | Shakespeare |
| 15. | Conclusion |

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## History of literature: Storytelling in everyday life

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| --- | --- |
| **Name** | History of literature: Storytelling in everyday life |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 184240 |
| **Semesters** | Summer |
| **Teachers** | Andrea Zlatar-Violić, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To introduce students to the cultural-anthropological view of narration as one of the fundamental modes of structuring the world. To examine narrative structures as forms of everyday communication. |
| **Teaching methods** | Lectures, seminar discussions based on primary and secondary required reading, writing seminar papers. |
| **Assessment methods** | An essay (10-12 standard pages) and an oral exam at the end of the term. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to define the concept of narration as one of the fundamental modes of structuring the world, as well as the narrative structures as forms of everyday communication |
| 2. | to apply the concepts and methods of more recent cultural-anthropological and ethnological research to the analysis of narrative models and strategies in everyday life |
| 3. | to analyze forms and functions of narration and narrative (self)representation in everyday life relative to specific literary-historical periods and genres |
| 4. | to conduct independent research based on the existing professional literature and present its results in a written form |

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| **Content** |  |
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| --- | --- |
| 1. | Introduction to course content and required reading |
| 2. | Cultural-antrophological interpretations of narration (overview) |
| 3. | The world of oral transmission |
| 4. | Performative qualities of narration (from the linguistics to the ethics of the text) |
| 5. | Representation in everyday life (Goffman) |
| 6. | The invention of the everyday (de Certeau) |
| 7. | Functional classification of narration in everyday life (analysis of examples; stylistic and discursive characteristics) |
| 8. | Reporting and narration as strategies of exposition (event/story/text) |
| 9. | The right to story, speakers and listeners |
| 10. | Autobiographical representation |
| 11. | Gossip as a form of everyday narration (dispersion of narrative subjects) |
| 12. | Testimony as a form of oral utterance (the problem of remembrance) |
| 13. | Oral and written utterances: problems of fixation. Joke and jest. |
| 14. | Examples of analysis of everyday communication (e-mails, sms: the abolition of story?) |
| 15. | Course evaluation |

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## Theatre and Drama Studies: Introduction to Theatre Studies

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| --- | --- |
| **Name** | Theatre and Drama Studies: Introduction to Theatre Studies |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 97203 |
| **Semesters** | Winter |
| **Teachers** | Višnja Kačić Rogošić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course will introduce students to the basic theatre studies theories through their survey from Aristotle to the second half of the 20th century. It will emphasize differences in the understanding and dominant elements of the theatrical act-work. |
| **Teaching methods** | Lectures |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to discern and differentiate forms and styles of performance, categories of theatrical organizations, specialized theatre buildings and audiences characteristic of specific historical periods and areas of Western theatre |
| 2. | to describe the historical development of theoretical approaches to theatre, name their key authors and explain their poetics |
| 3. | to describe important theories of production, name their authors and apply their concepts |
| 4. | to apply concepts of theatre studies to the description of a theatrical performance |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | Ancient Greek and Roman Dramatic Theories |
| 3. | Dramatic Theories in the Renaissance and Classicism |
| 4. | G. E. Lessing: The Hamburg Dramaturgy / D. Diderot: Paradox of Acting |
| 5. | V. Hugo: Preface to "Cromwell" |
| 6. | F. Nietzsche: The Birth of Tragedy from the Spirit of Music / Gesamtkunstwerk (R. Wagner) |
| 7. | Body andSstage Design: A. Appia / E. G. Craig |
| 8. | K. S. Stanislavsky's System |
| 9. | V. E. Meyerhold's Biomechanics |
| 10. | Theatre of Cruelty by A. Artaud |
| 11. | Epic Theatre by B. Brecht |
| 12. | Poor Theatre by J. Grotowsky |
| 13. | Theatre Anthropology (Barba) |
| 14. | Final Comments and Discussion |
| 15. | Exam |

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## Theatre and drama studies: Mechanisms of Comedy

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| --- | --- |
| **Name** | Theatre and drama studies: Mechanisms of Comedy |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 225486 |
| **Semesters** | Summer |
| **Teachers** | Lada Čale Feldman, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To introduce students to the principles of construction of the genre of comedy as one of the key theatre genres, which includes its respective classical and contemporary theories |
| **Teaching methods** | analysis of the text, discussion, oral presentation, work in small groups |
| **Assessment methods** | the mark is formed proportionally as follows: 10 % attendance, 10 % preparation and participation in the discussion, 20 % oral presentation of a chosen theoretical text, 30 % written exam, 30 % final essay on a chosen topic |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define key concepts and methods in drama theory |
| 2. | to apply concepts and methods of drama theory to the structural analysis of playtexts, as well as of similar cultural phenomena |
| 3. | to analyze playtexts relative to specific literary-historical and theatre historical period and genre |
| 4. | to apply concepts and methods of drama theory in the analysis and interpretation of the Croatian drama in comparison with the similar phenomena from other national drama traditions |

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| **Content** |  |
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| --- | --- |
| 1. | Introduction to the problematics of the course: theories of comedy I (Frye, Bahtin) |
| 2. | Theories of comedy II (Freud, Bergson) |
| 3. | Comedy, religion, and the politics of representation: Aristophanes, Thesmophoriazousae (Brelich) |
| 4. | The comedy of character: Menander, Dyskolos, Moliere, Misanthrope (Bricko, Medenica) |
| 5. | Qui pro quo: Plautus, Menaechmi; Držić, Pjerin (Grgić) |
| 6. | "Commedia regolare": Machiavelli, Mandragola, Držić Uncle Maroje (Cinzio) |
| 7. | Comedy and melancholy: Shakespeare, The taming of the shrew (Mangan) |
| 8. | Comedy of intrigue: Jonson, Volpone (Frajnd) |
| 9. | Comedy of money: Moliere, The Miser, Šenoa, Ljubica (Dolar, Car Mihec) |
| 10. | Comedy and romance: Marivaux, The game of love and chance, anonym, The Lovers (Čale) |
| 11. | Subversions of class: Beaumarchais, The Barber from Seville, The Marriage of Figaro, Stulli, Kate, the wife of a Corporal (Grljušić) |
| 12. | The burden of the copy: Kleist, Amphytrio, before and after (Zupančič) |
| 13. | The lightness of the salon: Wilde, The importance of being Earnest; Krleža, Masquerade (Žmegač, Medić) |
| 14. | Symposion on comedies by choice (drama, TV, film) |
| 15. | Colloquium |

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## Theatre and drama studies: Medieval theatre

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| --- | --- |
| **Name** | Theatre and drama studies: Medieval theatre |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 198923 |
| **Semesters** | Winter |
| **Teachers** | Višnja Kačić Rogošić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course will introduce historical, social and cultural context of Croatian and European medieval theatre in relation to their content, performance forms and function. It will provide basic information on most important literary and performance forms under the influence of religious or secular culture, their specificity, production and reception. Historical insight will be connected to the contemporary staging of medieval plays. |
| **Teaching methods** | Lectures |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to describe the historical development of theoretical approaches to theatre, name their key authors and explain their poetics |
| 2. | to apply concepts of theatre studies to the analysis of the preparation and performance of a theatrical play |
| 3. | to explain the historical and contemporary relationship that literature, theatre and film have established with other arts and the wider cultural-historical context |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | Medieval theatre in its context |
| 3. | From ancient Rome to liturgical play |
| 4. | Outside of theatre: medieval stages |
| 5. | Production and reception I |
| 6. | Production and reception II |
| 7. | In the ritual: liturgical play |
| 8. | Miracle play |
| 9. | Morality play |
| 10. | Mistery play |
| 11. | Farce |
| 12. | Repercussions of medieval theatre in Croatian theatre |
| 13. | Repercussions of medieval theatre on the international scene |
| 14. | Final comments and student presentations |
| 15. | Exam |

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## Theatre and Drama Studies: Performance Studies and Cultural Theory

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| **Name** | Theatre and Drama Studies: Performance Studies and Cultural Theory |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 145541 |
| **Semesters** | Winter |
| **Teachers** | Lada Čale Feldman, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | To deal with the chosen chapters of 20th century theory which have strongly influenced some key strands in the contemporary paradigm of performance studies. The course shall touch upon the fields of philosophy, sociology, anthropology, linguistics, theory of literature, folklore studies, cultural studies and feminist theory, with an emphasis on the points of intersection with the theatrical phenomenon, either to reflect upon the latter or to use it as a terminological resource. |
| **Teaching methods** | Reading and interpreting theoretical texts, exercises of oral presentation, discussion and argumentation |
| **Assessment methods** | The mark shall be formed proportionally, as follows: 10 % attendance, 10 % preparation and participation in the discussion, 20 % oral presentation of a chosen text, 30 % written exam, 30 % final essay on a chosen topic |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to apply different literary-theoretical and theatre-theoretical traditions, concepts and methods in the analysis of the structure of theatrical shows and cultural performances |
| 2. | to compare and assess the validity of different theoretical models for the analysis of performance |
| 3. | to read professional literature and have command of scholarly concepts in at least two foreign languages |
| 4. | to plan and conduct independent research in performance studies |

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| **Content** |  |
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| --- | --- |
| 1. | Introduction |
| 2. | Freud / Lacan / Kubiak |
| 3. | Benjamin / Diamond |
| 4. | Artaud / Derrida |
| 5. | Bahtin / Emerson |
| 6. | Turner /Schechner |
| 7. | Williams / McConahie |
| 8. | Goffman / Romania |
| 9. | Austin/ Butler /Mckenzie |
| 10. | Barthes / Scheie |
| 11. | Kristeva/ Ridout |
| 12. | Badiou/ Puchner |
| 13. | Lacoue-Labarthe /Lawtoo |
| 14. | Ahmed /Govedić |
| 15. | Colloquium |

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## Theatre and Drama Studies: Wilde and Wildeolatry

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| **Name** | Theatre and Drama Studies: Wilde and Wildeolatry |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 225489 |
| **Semesters** | Summer |
| **Teachers** | Lada Čale Feldman, PhD, Full Professor (primary) |
| **Hours** |

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| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course shall present and discuss not only the life and the work, but also the long standing culturological and intertextual impact of one of the most controversial modernist writers, Oscar Wilde. |
| **Teaching methods** | analysis of primary texts, discussion on secondary sources, exercises in oral presentation and autonomous research |
| **Assessment methods** | The mark shall be formed proportionally, as follows: 10 % attendance, 10 % preparation and participation in the discussion, 20 % oral presentation of a chosen text, 30 % written exam, 30 % final essay on a chosen topic |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to categorize and interpret literary-theoretical and especially drama-theoretical concepts and methods |
| 2. | to apply different literary-theoretical traditions, concepts and methods to the analysis of the structure of literary texts, as well as drama and theatre, and also other cultural phenomena, and to integrate them with solid argumentation in independent research |
| 3. | to describe the period of modernism in literary history, to comment and compare its main characteristics, and to analyze and critically assess the existing literary-historical periodizations |
| 4. | to analyze literary texts relative to a specific literary period and genre, and to re-examine how reliable the existing classifications and interpretations are |
| 5. | to apply concepts and methods of literary scholarship to the analysis and interpretation of Croatian drama, and to establish its similarities and differences with other national literatures |

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| **Content** |  |
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| --- | --- |
| 1. | Introduction: Wildeolatry at the crossroads of elite and popular culture (Hergešić, Denisoff, Sinfield) |
| 2. | Poetry, fairy tales and stories (Tufescu; Paljetak) |
| 3. | Comedy of manners and the art of the epigram (Melchinger; Raby) |
| 4. | The Importance of Being Earnest I (Paglia) |
| 5. | The Importance of Being Earnest II (Craft) |
| 6. | Tradition and context: The Picture of Dorian Gray I (Dryden) |
| 7. | Uncanny imposture: The Picture of Dorian Gray II (Kofman) |
| 8. | Salome (Brown Downey) |
| 9. | Salomania (Hoare) |
| 10. | Resonances in the Croatian drama: Vojnović, Krleža, Senker (Medić) |
| 11. | Essays (Bashford, Puchner) |
| 12. | De profundis, The Ballad of the Reading Gaol (Buckler, Alkalay-Gut) |
| 13. | T. Eagleton, Saint Oscar, Moises Kauffman, Gross Indecency, D. Hare, Juda's Kiss (Dickinson) |
| 14. | Symposion: Wilde on film (Hutcheon) |
| 15. | Colloquium |

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## Theatre Studies: Literary audience

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| --- | --- |
| **Name** | Theatre Studies: Literary audience |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 125624 |
| **Semesters** | Winter |
| **Teachers** | Lada Čale Feldman, PhD, Full Professor (primary) |
| **Hours** |

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| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The purpose of this course is to offer an introduction into the history and theory of theatre spectatorship. |
| **Teaching methods** | analysis of the text, oral presentation, discussion |
| **Assessment methods** | the mark is formed proportionally as follows: 10 % attendance, 10 % preparation and participation in the discussion, 20 % oral presentation of a chosen theoretical text, 30 % written exam, 30 % final essay on a chosen topic |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to discern and differentiate forms and styles of performance, categories of theatrical organizations, specialized theatre buildings and audiences characteristic of specific historical periods and areas of Western theatre |
| 2. | to describe the historical development of theoretical approaches to theatre, name their key authors and explain their poetics |
| 3. | to apply concepts of theatre studies to the analysis of the preparation and performance of a theatrical show |

 |
| **Content** |  |
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| --- | --- |
| 1. | Introduction - obligations, methos, literature, problematics of the course (De Marinis, Lukić, Jauss) |
| 2. | From the literary to the theatrical reception (Biti, Alter, Goffman) |
| 3. | The audience in the space and time of the performance: the dionysian body (Duvignaud, Artaud, Lehmann) |
| 4. | The audience in the space and the time of the performance: the apollonian eye (Somaini, Baugh) |
| 5. | The public and the poetic Is: catharsis, identification, illusion (Miočinović, Suvin) |
| 6. | The public and the poetics II: reflection, agitation, or manipulation? (Melchinger, Piscator, Brecht) |
| 7. | The public and the poetics III: the theatre of "MItspiel" and "the dramaturgy of the spectator" (Gavella, Barba, de Marinis) |
| 8. | "Active", "passive", "emancipated" and "emaciated" audience (Rancière, Read) |
| 9. | The audience on the (dramatic) stage: from representation in antiquity to "the offending of the audience", banishment and embarassement (Batušić, Handke, Ridout) |
| 10. | Semiotics: reception and information (Pfister, Bennett I) |
| 11. | Psychoanalysis and the theory of cultural identity (Freud, Bennett II) |
| 12. | Cognitive and "synaesthetic" theory of theatrical reception (McConahie, Machon) |
| 13. | From applause to transgression: the audience and its performances (Kershaw, Sedgman) |
| 14. | Symposion: the spectator as critic (Wilde, Ubersfeld, a book of theatre criticism by choice: Senker, Foretić, Govedić...) |
| 15. | Colloquium |

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## Theatre Studies: Off-Off-Broadway

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| **Name** | Theatre Studies: Off-Off-Broadway |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 125602 |
| **Semesters** | Summer |
| **Teachers** | Višnja Kačić Rogošić, PhD, Assistant Professor (primary) |
| **Hours** |

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| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course will present the history of Off-Off-Broadway as a movement/scene formed in New York City in the second half of the 20th century. It will focus on production context, theoretical basis and key representatives of the scene - theatre collectives, directors, playwrights and actors. It will also include performative examples from the domains of performance art, happening and postmodern dance interconnected with the theatre. |
| **Teaching methods** | Lectures, video examples, group analysis |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | To become familiarised with the most important performance genres and artists whose work formed the Off-Off-Broadway scene as well as their performances |
| 2. | To adopt new terminology used to describe new styles, performance forms and creative functions |
| 3. | To become familiarised with the circumstances of the emergence, development phases, basic characteristics and influence of the Off-Off-Broadway scene |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | Center vs. Margins: Broadway – Off-Broadway – Off-Off-Broadway |
| 3. | Engagement, dehierarchysation, chance: influential theories and practices (Artaud, Brecht, Stein, Cage) |
| 4. | In the folds of contemporary society: performance spaces of Off-Off-Broadway (Caffe Cino, La MaMa ETC, Judson Memorial Church) |
| 5. | Group visions of theatre I: ritual and community (The Living Theatre, The Open Theatre, The Performance Group, The Bread & Puppet Theatre) |
| 6. | Body and transformation: present actor (Chaikin) |
| 7. | Group visions of theatre Ii: autobiography (Mabou Mines, The Wooster Group) |
| 8. | Director's "theatre of images" (Foreman, Wilson) |
| 9. | New play-writing: "in one act" |
| 10. | On the edge of theatre I: performance art (Smith) |
| 11. | On the edge of theatre II: "postmodern dance" (Judson Dance Theatre) |
| 12. | Between art and life: happening |
| 13. | Weakening and repercussions of the movement |
| 14. | Final comments and student presentations |
| 15. | Exam |

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## Theatre Studies: Performance space

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| **Name** | Theatre Studies: Performance space |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 118559 |
| **Semesters** | Summer |
| **Teachers** | Višnja Kačić Rogošić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Lectures will provide insight into the development of performance space from ancient Greece until today especially in relation to the architectural form, organization of the auditorium and the relationship between the spectators' and performing space. Special attention will be given to the medieval performance spaces, spatial experiments in happening, performance art, postmodern dance and postdramatic theatre as well as concepts such as environmental theatre and theatre of images.  |
| **Teaching methods** | Lectures |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | To perceive and differentiate performance forms and styles related to particular theatrical buildings and performance spaces from particular historical periods and cultural contexts of the Western theatre |
| 2. | To name and anlyse individual examples of performance space from different periods of the Western theatre history |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | Transformative power of the performance |
| 3. | Cosmic sphere of the theatre |
| 4. | Separating real from theatrical space |
| 5. | From processional confirmation to re-inscription of the space |
| 6. | Renaissance image and broken frame |
| 7. | Empty space |
| 8. | interplay of the real and fictional space |
| 9. | Performer in space |
| 10. | Space as performer |
| 11. | Body as performance space |
| 12. | Mediatised space |
| 13. | Virtual space |
| 14. | Final comments and student presentations |
| 15. | Exam |

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## Theory of Literature: 20th Century Theoretical Classics

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| --- | --- |
| **Name** | Theory of Literature: 20th Century Theoretical Classics |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 145568 |
| **Semesters** | Winter |
| **Teachers** | Dean Duda, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Systematic structuring of the field of modern theory, that is, literary scholarship. |
| **Teaching methods** | Lectures, presentation, discussion, group work. |
| **Assessment methods** | Test |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define key literary-theoretical concepts and methods |
| 2. | to describe the historical development of literary theory, name the relevant approaches and their representatives, and differentiate their concepts and methods |
| 3. | to read professional literature and have command of scholarly concepts in at least one foreign language |
| 4. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Course constitution. Introduction: the field of modern literary scholarship |
| 2. | Synthesis of the Russian Formalist School: Boris Tomashevsky's Theory of literature |
| 3. | Before narratology: Propp's Morphology of fairy tale |
| 4. | Lukác's Theory of the novel |
| 5. | Lukác's Theory of the novel II |
| 6. | Reality in literature: Auerbach's Mimesis |
| 7. | Foundations of New Criticism: The principles of I. A. Richards' literary criticism |
| 8. | External and internal approach: Wellek and Warren's Theory of Literature |
| 9. | Basics of interpretation: Staiger's Fundamental concepts of poetics |
| 10. | Raymond William's analysis of culture |
| 11. | R. Barthes' structuralist criticism |
| 12. | Bakhtin's Dostoevsky |
| 13. | Lotman's semiotics of literature |
| 14. | The problem of reading\_ W. Iser's implicit reader |
| 15. | Concluding discussion and evaluation |

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## Theory of Literature: Bakhtin and Dostoevsky

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| --- | --- |
| **Name** | Theory of Literature: Bakhtin and Dostoevsky |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 170549 |
| **Semesters** | Winter |
| **Teachers** | Tomislav Brlek, PhD, Associate Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course aims to provide critical introduction to the oeuvre of F. M. Dostoevsky, with particular emphasis on its interpretations in the works of M. Bakhtin and other relevant theoreticians. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Examination. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define key literary-theoretical concepts and methods |
| 2. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts |
| 3. | to analyze literary texts relative to specific literary-historical periods and genres |

 |
| **Content** |  |
|

|  |  |
| --- | --- |
| 1. | Introduction: obligations and organization of activities |
| 2. | Composition and types of prose speech |
| 3. | Idea (The Landlady) |
| 4. | The character (The Meek One) |
| 5. | The character's speech and narrative speech (The Meek One) |
| 6. | Genre: mennipea and carnival |
| 7. | Genre (Bubac, The Dream of a Ridiculous Man) |
| 8. | Writing (Notes from the Underground) |
| 9. | Monological speech (Notes from the Underground) |
| 10. | Polyphonic novel and criticism |
| 11. | Ideological novel (Demons) |
| 12. | Dialogue (Demons) |
| 13. | The romanesque (Demons) |
| 14. | Crisis (Demons) |
| 15. | Conclusion and evaluation |

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## Theory of Literature: Contemporary Literary Theories

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| --- | --- |
| **Name** | Theory of Literature: Contemporary Literary Theories |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 81435 |
| **Semesters** | Summer |
| **Teachers** | Luka Bekavac, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Introduction to key problems, concepts, methodologies and writings of 20th century literary theory. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Test and essay; discussions and presentations in class. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define the key concepts and methods of contemporary of literary theory |
| 2. | to name the relevant approaches in literary theory after positivism, and name their representatives |
| 3. | to recognize and describe concepts and methods of different approaches in literary theory |
| 4. | to explain the links between the concepts of contemporary literary theory and similar explorations in humanities and social sciences |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course and syllabus |
| 2. | Contemporary literary theory |
| 3. | Russian Formalism |
| 4. | New Criticism |
| 5. | Saussure. Jakobson |
| 6. | Structuralism |
| 7. | Poststructuralism |
| 8. | Deconstruction |
| 9. | Reception Theory |
| 10. | Literary theory and psychoanalysis |
| 11. | Feminist criticism |
| 12. | Postcolonial criticism |
| 13. | New historicism |
| 14. | Cultural studies |
| 15. | Final discussion |

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## Theory of Literature: Feminism and Popular Culture

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| --- | --- |
| **Name** | Theory of Literature: Feminism and Popular Culture |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 145546 |
| **Semesters** | Summer |
| **Teachers** | Maša Grdešić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Grasping the theoretical categories of cultural studies and feminist theory useful for analyzing representations of women in popular culture and popular culture aimed at a female audience. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Attendance, participation in class, reading assigned materials, oral presentation, essay. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define culture and popular culture from the perspective of cultural studies |
| 2. | to name and define the main characteristics of genres of popular culture aimed at a female audience |
| 3. | to explain the position of women's popular culture in the wider cultural field |
| 4. | to conduct independent research of an example of women's popular culture based on existing theoretical literature and present the results in written or oral form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course. |
| 2. | Introduction to the field of cultural studies. |
| 3. | Cultural studies and feminist theory (feminist cultural studies), women's popular culture. |
| 4. | Representation. |
| 5. | Gender and genre, representations of women and "women's genres". |
| 6. | "Women's genres" and feminism. |
| 7. | Women's and teen magazines. |
| 8. | Women's and teen magazines, fashion, music - changes in the politics of popular culture. |
| 9. | Popular literature and popular genres. |
| 10. | Popular literature: romantic fiction. |
| 11. | Television genres: soap opera. |
| 12. | Television genres: TV shows. |
| 13. | Film genres: from melodrama to romantic comedy. |
| 14. | Feminism in popular culture - popular and celebrity feminism. |
| 15. | Conclusion. |

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## Theory of Literature: Gender, Feminism, Masculism

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| --- | --- |
| **Name** | Theory of Literature: Gender, Feminism, Masculism |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 102105 |
| **Semesters** | Winter |
| **Teachers** | Željka Matijašević, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The aim of this course is to offer students an explanation of the diversity of many feminisms, the development of feminism as a movement, the transition of feminism to gender theories and two types of masculism: "hard" masculism as a form of male supremacy and "soft" masculism as a movement complementary to feminism. and consideration of male identity. The emphasis of the course will be on Anglo-American feminism and masculism. |
| **Teaching methods** | The course includes lectures (2 hours) that will be dedicated to contemporary reviews of feminism and feminisms, female identity, categories of sex and gender, as well as the problems of masculinity and male identity. The seminar (1 hour) will read and interpret the works of the most important theorists dedicated to the previously mentioned problems. The lecture is organized in such a way that students must read the planned texts in advance, and the lecturer summarizes the theses of individual texts, after which a critical review of them is approached. Students are involved in this process with their questions and comments. At the seminar, students are divided into groups of 6 and they approach the critical analysis of an individual text. |
| **Assessment methods** | The written exam consists of 5 questions that are written based on the exam literature. The overall grade of a student increases if he / she has taken over and successfully completed one of the elective tasks defined in the course program. The method of monitoring the quality and performance of the course is carried out on the basis of evaluation at the end of the semester. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | Describe the historical development of gender theories, list the relevant directions and their representatives, and distinguish their concepts |
| 2. | Analyze the texts of gender theories with regard to their belonging to a certain period and direction |
| 3. | Identify and describe the relevant features of individual gender theories |
| 4. | Apply gender terminology in the analysis of literature, film and other cultural phenomena |

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| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introductory lecture: heterogeneity of feminism |
| 2. | The first feminist wave and its predecessors: John Stuart Mill and H. Taylor; the beginnings of (liberal) feminismJ.S. Mill, On the Subordination of Women |
| 3. | Mary Wollstonecraft, A Vindication of the Rights of Woman (Chapters 2 and 3)C. Pateman, The Disorder of Women ("Introduction", "Women, Love and Sense of Justice", "Women and Consent") |
| 4. | The second feminist wave; second-wave liberal feminism; egalitarian feminism; private-public dichotomyB. Friedan, The Feminine Mystique |
| 5. | Radical feminism: culturalists and libertarians; feminism of diversity; Manifesto of Anarcho-Feminism (SCUM - "Society for Cutting Up Men" Manifesto) - Valerie SolanasR. Tong, Radical Feminism A. Dworkin, Take away the Night; New Terrorism |
| 6. | Marxist-socialist feminism |
| 7. | The third feminist wave; 'power feminism' vs. 'victim feminism'S. Gamble, Feminism: its history and cultural context (pp. 1-54) E. Klein, The Next Generation |
| 8. | Postmodern feminism or postfeminism;Ariel Levy, Female Chauvinist Pigs; The Future that Never Happened Brian McNair, Bad Girls: Sexual Transgression as a Feminist Strategy |
| 9. | Psychoanalytic feminism: Jessica Benjamin, Nancy Chodorow, Dorothy Dinnerstein,Juliet Mitchell N. Chodorow, Why Women Mother? |
| 10. | Feminist dissidents: Camille Paglia, Christine Hoff-Sommers, Ellen KleinC. Paglia, Sex and Violence or Nature and Art E. Klein, Is Feminism Dead? |
| 11. | Gender theories: the deconstruction of gender - Judith ButlerJ. Butler, Gender Troubles: Feminism and the Subversion of Identity (Chapters 1 and 2) |
| 12. | Masculism, male identity and masculinityE. Klein, Third Generation: Looking “Back to the Future” M. Kann, Ongoing Tensions Between Men’s Studies and Women’s Studies MacKinnon, Kenneth, Representing Men, Maleness and Masculinity in the Media (parts) |
| 13. | Soft “masculism as a movement complementary to feminism; male identity between patriarchy and feminismS. Wicks, Misreading Masculinity: Men, Women and Feminism; Manhood in the Mirror: Men, Masculinity and the Media Brian McNair, Poor Men-Crisis of Masculinity and Feminism |
| 14. | "Hard" masculism; SCRUFF (Society for Cutting and Ripping Up Feminist Fantasies) manifestoRich Zubaty, What Men Know That Women Don’t (Chapters 1 and 3) “Hard” Masculinity in the Film: Magnolia, dir. Paul Thomas Anderson |
| 15. | Concluding remarks |

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## Theory of literature: Introduction to narratology

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| --- | --- |
| **Name** | Theory of literature: Introduction to narratology |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 52668 |
| **Semesters** | Summer |
| **Teachers** | Maša Grdešić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The aim of this course is to master the basic concepts of narrative theory, i.e. "tools" for the analysis of narrative texts (prose - novels and short stories; film). |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Attendance, participation in class discussions (reading the assigned texts), oral presentation, preliminary exam, narratological analysis, written exam. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to name and define the basic concepts of Russian formalism and structuralism |
| 2. | to name the most prominent representatives of Russian formalism and structuralism |
| 3. | to name and define basic narratological concepts (fabula, syuzhet, function, index, character, actor, actant) |
| 4. | to name and explain types of characterisation, narrator, focalization and narrative technique |
| 5. | to apply narratological concepts in the analysis of concrete examples of narrative texts |

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| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course: narrative and fiction; from the novel to narrative; narrative in everyday life and history |
| 2. | Formalism and literature; basic concepts of Russian formalism - defamiliarisation |
| 3. | Basic concepts of Russian formalism - fabula and syuzhet |
| 4. | Story: Propp's functions |
| 5. | Story: Lévi-Strauss's mythemes |
| 6. | Story: function and index |
| 7. | Characters: Greimas's actantial model |
| 8. | Characterization: direct definition, indirect presentation, characterization through analogy |
| 9. | Time in narrative: order, duration and frequency |
| 10. | Narrator; first-person and third-person narrator; implied author |
| 11. | Focalization |
| 12. | Narrative techniques; representation of consciousness in narrative |
| 13. | Analysis of examples. |
| 14. | Analysis of examples. |
| 15. | Conclusion and evaluation. Preliminary exam. |

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## Theory of literature: Introduction to the study of literature

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| --- | --- |
| **Name** | Theory of literature: Introduction to the study of literature |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 52671 |
| **Semesters** | Winter |
| **Teachers** | Luka Bekavac, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Introduction to the basic problems, research areas, terminology and history of literary theory. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Test and essay; discussions and presentations in class. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to describe the structure of literary criticism, define its branches, and explain the differences between them |
| 2. | to define key literary-theoretical concepts and methods |
| 3. | to describe the historical development of literary theory, name the relevant approaches and their representatives, and differentiate their concepts and methods |
| 4. | to describe the difference between synchronic and diachronic classification of literature and describe their respective key categories |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course |
| 2. | Literary criticism – fundamental issues and terminology (1) |
| 3. | Literary criticism – fundamental issues and terminology (2) |
| 4. | Literary criticism – fundamental issues and terminology (3) |
| 5. | Classification of literature (1) |
| 6. | Classification of literature (2) |
| 7. | Analysis of literary text (1) |
| 8. | Analysis of literary text (2) |
| 9. | Poetics, rhetoric, aesthetics |
| 10. | Positivism |
| 11. | Formalism and literary criticism |
| 12. | Linguistics and literary criticism (1) |
| 13. | Linguistics and literary criticism (2) |
| 14. | Final discussion |
| 15. | Exam |

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## Theory of literature: Literature and psychoanalysis

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| --- | --- |
| **Name** | Theory of literature: Literature and psychoanalysis |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 50867 |
| **Semesters** | Summer |
| **Teachers** | Željka Matijašević, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The aim of this course is to clarify the relationship between literature and psychoanalysis, bearing in mind the foundation of psychoanalytic doctrine in reading literature, as well as to point out the diversity of psychoanalytic interpretations of literature. |
| **Teaching methods** | Lectures, seminars, exercises in small groups |
| **Assessment methods** | Written exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | Explain the history of psychoanalysis as a literary theory |
| 2. | Compare the five basic currents of applied psychoanalysis |
| 3. | Analyze literary works from the course from the point of view of psychoanalytic criticism |
| 4. | Compare different psychoanalytic approaches to literary works covered in the course |

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| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introductory lecture |
| 2. | Introduction to psychoanalytic theory: Sigmund Freud - unconscious, repression, resistance, libido theory; dream interpretationSigmund Freud, Resistance and repression, Transference, Analytical Therapy |
| 3. | Freudian psychoanalysis: id - ego - super-ego; Eros and ThanatosSigmund Freud, The Dissection of Psychic Personality |
| 4. | Freud's "cultural" works and Civilization and Its Discontents |
| 5. | Freud's writings on literature and art; mechanisms of jokeSigmund Freud, Psychopathological Characters on the StageSigmund Freud, The Tendency of Jokes (Joke and Its Relation to the Unconscious) |
| 6. | Aristotle's theory of catharsis and psychoanalysis; ancient “unconscious” and empathic identificationMartha Nussbaum, King Oedipus and the Ancient UnconsciousMartha Nussbaum, Compassion-Fundamental Social EmotionJames Earl, Identification and Catharsis |
| 7. | Sophocles' King Oedipus and Freud's Myth of OedipusSophocles, King OedipusSolar, Freud's understanding and interpretation of mythsJean Starobinski, Oedipus and Hamlet |
| 8. | Psychoanalysis beyond Oedipus and Sophocles' Oedipus at ColonusSophocles, Oedipus at ColonusJean-Joseph Goux, Oedipus' legacy |
| 9. | Hamlet: A Review of Psychoanalytic ApproachesWilliam Shakespeare, HamletHarold Bloom, Freud - A Shakespearean Reading |
| 10. | Mourning and melancholy in Hamlet; Derrida's 'spectrality'Nicholas Rand, Can we - after Freud - still read 'Hamlet'? |
| 11. | Ophelia's "clinical madness" and Hamlet's "metaphysical misery"T.S. Eliot, HamletJacqueline Rose, Sexuality in the Reading of Shakespeare |
| 12. | Doppelganger literature and psychoanalysis;Stevenson, The Unusual Case of Dr. Jekyll and Mr. HydeShowalter, Dr Jekyll's Closet |
| 13. | Dr. Jekyll and Mr. HydeFreud, The Uncanny |
| 14. | Dr. Jekyll and Mr. Hyde: Psychoanalytic interpretations of psychic splittingStiles, Anne, "Robert Louis Stevenson's 'Jekyll and Hyde' and the Double Brain" |
| 15. | Concluding remarks |

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## Theory of Literature: Lotman and the Tartu-Moscow Semiotic School

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| --- | --- |
| **Name** | Theory of Literature: Lotman and the Tartu-Moscow Semiotic School |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 145543 |
| **Semesters** | Summer |
| **Teachers** | Dean Duda, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course provides a historical overview of the development of the topics and issues of Tartu-Moscow School of Semiotics as an indispensable part of the modern knowledge of literature and culture. The key titles from the oeuvre of J. Lotman and his associates (V. Ivanov, B. Uspenskij, N. Toporov et al.) will be investigated - their conception of the semiotics of culture, language, art, literature, film and text, as well as the context, that is, the place in the production of knowledge, from cybernetics to information theory. |
| **Teaching methods** | Lectures, presentations, discussion, group work |
| **Assessment methods** | Test |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define key literary-theoretical concepts and methods |
| 2. | to describe the historical development of literary theory, name the relevant approaches and their representatives, and differentiate their concepts and methods |
| 3. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |

 |
| **Content** |  |
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| --- | --- |
| 1. | Course constitution. Agreement on course activities. Basic concepts. |
| 2. | Semiotics - semiology and modern knowledge of literature |
| 3. | The place and context of Tartu-Moscow School of Semiotics |
| 4. | "Studying literature must become a science": semiotic epistemology |
| 5. | Sign, text, culture |
| 6. | Language, myth and naming |
| 7. | Literary text |
| 8. | Semiotics of literary text I |
| 9. | Semiotics of literary text II |
| 10. | Point of view in a narrative text |
| 11. | Semiotics and literary history |
| 12. | Semiotics of film |
| 13. | Semiotics of the visual: icon as text |
| 14. | Semiotics of space |
| 15. | Concluding discussion and evaluation |

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## Theory of literature: Michel Foucault - A sceptical introduction

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| **Name** | Theory of literature: Michel Foucault - A sceptical introduction |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 184246 |
| **Semesters** | Winter |
| **Teachers** | David Šporer, PhD, Associate Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course aims to introduce interpretations that are critical towards the works and analyses of Michel Foucault. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Examination. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define key literary-theoretical concepts and methods |
| 2. | to describe the historical development of literary theory, name the relevant approaches and their representatives, and differentiate their concepts and methods |
| 3. | to read professional literature and have command of scholarly concepts in at least one foreign language |
| 4. | to evaluate individual interests and competences and choose the appropriate areas for continuing education |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction and Overview |
| 2. | Structuralism |
| 3. | Structuralism and Archaeology |
| 4. | Structuralism and Archaeology II |
| 5. | Structuralism or Poststructuraliism |
| 6. | Nietzsche or Marx |
| 7. | May '68 and Genealogy |
| 8. | Genealogy |
| 9. | Genealogy and Historians |
| 10. | From Genealogy to Biopolitics |
| 11. | Biopolitics and Neoliberalism |
| 12. | Foucault and Neoliberalism |
| 13. | Foucault Must Be Defended? |
| 14. | Concluding Remarks |
| 15. | Overview of Required Reading List |

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## Theory of Literature: Popular Literature

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| --- | --- |
| **Name** | Theory of Literature: Popular Literature |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 170554 |
| **Semesters** | Summer |
| **Teachers** | Dean Duda, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course's aim is to introduce students to the structure and history of the field of popular literature, its generic repertoire and contemporary approaches to it. |
| **Teaching methods** | Lectures, presentation, discussion, group work. |
| **Assessment methods** | Final paper. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define key literary-theoretical concepts and methods |
| 2. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 3. | to analyze literary texts relative to specific literary-historical periods and genres |
| 4. | to conduct independent research based on the existing professional literature and present its results in a written or oral form |
| 5. | to read professional literature and have command of scholarly concepts in at least one foreign language |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Intorduction to the filed of popular literature |
| 2. | Popular culture and literature |
| 3. | Basic concepts: the popular in relation to folk, trivial and entertaining |
| 4. | The poular before and after industiral revolution |
| 5. | The long 19th century: literacy, reading, the popular |
| 6. | Modernism and the popular. Popular literature in the 20th century |
| 7. | Culture industry. Popular literature and media |
| 8. | Popular literature and "popular fictions" (TV shows and films) |
| 9. | The popular in postindustrial capitalism |
| 10. | Popular literature in socialism |
| 11. | Popular literature in transition capitalism |
| 12. | The logic of the field of popular literature |
| 13. | Genres of popular literature |
| 14. | Analysis of selected examples |
| 15. | Concluding discussion and evaluation |

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## Theory of Literature: Postmodernism and Marxist Critique

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| **Name** | Theory of Literature: Postmodernism and Marxist Critique |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 225490 |
| **Semesters** | Summer |
| **Teachers** | David Šporer, PhD, Associate Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course will present variety of marxist critiques of postmodernism. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Examination. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define key literary-theoretical concepts and methods |
| 2. | to describe the historical development of literary theory, name the relevant approaches and their representatives, and differentiate their concepts and methods |
| 3. | to read professional literature and have command of scholarly concepts in at least one foreign language |
| 4. | to evaluate individual interests and competences and choose the appropriate areas for continuing education |

 |
| **Content** |  |
|

|  |  |
| --- | --- |
| 1. | Introduction and Overview |
| 2. | Roots |
| 3. | Roots II |
| 4. | Roots III |
| 5. | Structuralist Controversy |
| 6. | May '68, Revolution and Culture |
| 7. | Structuralism and Poststructuralism |
| 8. | Postmodern Condition |
| 9. | Postmodern Condition II |
| 10. | Critique |
| 11. | Critique II |
| 12. | Critique III |
| 13. | Critique IV |
| 14. | Concluding Remarks |
| 15. | Overview of Required Reading List |

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## Theory of Literature: Poststructuralism

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| --- | --- |
| **Name** | Theory of Literature: Poststructuralism |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 97220 |
| **Semesters** | Winter |
| **Teachers** | Luka Bekavac, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Introduction to the fundamental problems of literary theory after structuralism and key changes in the understanding of text, authorship and reading. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Oral exam; discussions and presentations in class. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to explain the fundamental theoretical differences between structuralism and poststructuralism |
| 2. | to describe the changes in key theoretical concepts (authorship, text, reading, theory) using examples from relevant texts |
| 3. | to define deconstruction and explain its influence on contemporary theory of text |
| 4. | to explain the influence of poststructuralism on other approaches in literary theory (psychoanalysis, feminist criticism, postcolonial criticism) |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course. |
| 2. | Structuralism: Saussure, Lévi-Strauss, Barthes. |
| 3. | Barthes: theory of text (1) Author. |
| 4. | Barthes: theory of text (2) Text. |
| 5. | Barthes: theory of text (3) Reader. |
| 6. | Barthes: the late works. |
| 7. | Defining deconstruction. |
| 8. | Signs and "metaphysics of presence". Derrida and Speech Act Theory. |
| 9. | Grammatology and psychoanalysis. Derrida and Freud. |
| 10. | Deconstruction and structuralism. |
| 11. | Derrida and the problem of literary text. |
| 12. | Psychoanalysis after structuralism. |
| 13. | Feminist theory after structuralism. |
| 14. | Poststructuralism, power, identity. |
| 15. | Concluding remarks. |

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## Theory of Literature: Problems of Materialism and Culture

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| --- | --- |
| **Name** | Theory of Literature: Problems of Materialism and Culture |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 225487 |
| **Semesters** | Winter |
| **Teachers** | David Šporer, PhD, Associate Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course deals with the problems in relationship between materialism and culture. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Examination. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define key literary-theoretical concepts and methods |
| 2. | to describe the historical development of literary theory, name the relevant approaches and their representatives, and differentiate their concepts and methods |
| 3. | to analyze literary phenomena in relation to cognate phenomena in Croatian, European and world culture, and to differentiate and analyze different forms of communication between Croatian and foreign literatures and cultures |
| 4. | to read professional literature and have command of scholarly concepts in at least one foreign language |
| 5. | to evaluate individual interests and competences and choose the appropriate areas for continuing education |

 |
| **Content** |  |
|

|  |  |
| --- | --- |
| 1. | Introduction and Overview |
| 2. | The Age of Revolution |
| 3. | Materialism and Religion |
| 4. | Ideology |
| 5. | Ideology II |
| 6. | Western Marxism |
| 7. | Western Marxism II |
| 8. | Western Marxism III |
| 9. | Structuralism and Historical Materialism |
| 10. | Structuralism and Historical Materialism II |
| 11. | Culture and Materialism |
| 12. | Cultural Materialism and Literature |
| 13. | Economic Determinism? |
| 14. | Concluding Remarks |
| 15. | Overview of Required Reading List |

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## Theory of Literature: Psychoanalysis and cultural theories

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| --- | --- |
| **Name** | Theory of Literature: Psychoanalysis and cultural theories |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 118103 |
| **Semesters** | Winter |
| **Teachers** | Željka Matijašević, PhD, Full Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The aim of this course is to clarify the psychoanalytic understanding of culture from Freud's cultural works to the works of representatives of the Frankfurt School and to point out the contemporary development of psychoanalytic interpretations of culture (i.e. narcissistic culture, culture of paranoia…). The course includes lectures (2 hours) dedicated to the consideration of Freud's cultural works, the works of the Frankfurt School as well as the works of contemporary interpreters of cultural phenomena. The seminar (1 hour) will read and interpret selected works by individual authors (Adorno, Freud, Fromm, Horkheimer, Lasch, Marcuse, Reich). |
| **Teaching methods** | Lectures, seminars, exercises in small groups |
| **Assessment methods** | Written exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | Explain the development of psychoanalysis as a cultural theory |
| 2. | Analyze relevant directions of cultural psychoanalysis, basic representatives and key texts |
| 3. | Compare and evaluate the justification of different psychoanalytic models for the analysis of cultural phenomena |
| 4. | Critically compare different psychoanalytic concepts and methods of analysis of cultural and political phenomena |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introductory lecture |
| 2. | Introduction to Freud's "cultural" theory: neurotic repression as a mechanism of culture; foundations of Freud's cultural theory (Eros and Thanatos) Freud, "Cultural" sexual morality and modern nervousness |
| 3. | Freud's "cultural" works: Totem and taboo, Civilization and Its Discontents, Mass psychology and the analysis of the ego, The future of an illusion, Moses and monotheismFreud, Civilization and Its DiscontentsPaul, Freud's Anthropology: A Reading of the Cultural Books |
| 4. | Two faces of Wilhelm Reich: critic of the mass psychology of fascism and creator of the orgone theory; Reich as the founder of Freudian-MarxismReich, Clinical foundations of sexual-economic critiqueReich, Mass psychology of fascism (chapters I-V) |
| 5. | Psychoanalysis and the Frankfurt School Jay, The Integration of PsychoanalysisDurić, Oedipal Identification through the Prism of the Frankfurt School |
| 6. | The Frankfurt School: Herbert MarcuseMarcuse, One-Dimensional Man (Chapters 1, 2) |
| 7. | The Frankfurt School: Max HorkheimerHorkheimer, Authority and FamilyWhitebook, Perversion & Utopia (Introduction) |
| 8. | The Frankfurt School: Theodor AdornoAdorno, Freudian Theory and the Pattern of Fascist Propaganda |
| 9. | Frankfurt School: Erich Fromm - Psychoanalyst within the Frankfurt School Fromm, The Crisis of Psychoanalysis (Chapters I, VI, VII, IX, X) |
| 10. | Erich Fromm, The Sane Society(Chapters I, II, III, IV, VI, VII) |
| 11. | Lasch and Kovel as interpreters of the culture of narcissismLasch, The Culture of NarcissismHolmes, Narcissism |
| 12. | Culture of paranoiaMelley, Culture of paranoia |
| 13. | Culture of fetishism; psychoanalysis and virtual cultureKaplan, Fetishism and the Fetishism StrategyCairo and Vinocur, Psychoanalysis and Virtual Reality |
| 14. | The Borderline CultureDevereux, Schizophrenia, Ethnic Psychosis, or Schizophrenia without TearsBruckner, Suffering as a Crime; Impossible Wisdom |
| 15. | Concluding remarks |

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## Theory of Literature: The Figure of the Woman Reader

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| --- | --- |
| **Name** | Theory of Literature: The Figure of the Woman Reader |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 145534 |
| **Semesters** | Winter |
| **Teachers** | Maša Grdešić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The analysis of representations of the woman reader in literature and popular culture as well as in literary theory and theories of popular culture. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Attendance, class participation (reading the assigned texts), oral presentation, essay. |
| **Learning outcomes** |  |
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| --- | --- |
| 1. | to name the main representatives of feminist literary criticism whose focus is primarily on reading |
| 2. | to name and explain the main issues and problems present in the feminist theory of reading |
| 3. | to recognize and analyze the figure of the woman reader in popular culture and works of "high" culture |
| 4. | to recognize and analyze the figure of the "ordinary woman" in theories of popular culture |
| 5. | to read theoretical texts in a foreign language (English) |
| 6. | to conduct independent research based on existing theoretical literature and present the results in written or oral form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course. |
| 2. | The (woman) reader in literary theory. |
| 3. | Reading as a woman: feminist literary theory and the woman reader. |
| 4. | The uses of literature. |
| 5. | Cultural politics of emotion. |
| 6. | Book clubs. |
| 7. | Reading and the internet. Fangirls and fandoms. |
| 8. | The woman reader in theories of popular culture: the figure of the "ordinary woman". |
| 9. | Romance readers; women's magazine readers. |
| 10. | The figure of the (woman) consumer. |
| 11. | The figure of the woman reader in literature: Flaubert's "Madame Bovary". |
| 12. | "Perfumed trash": Miroslav Krleža's "Tri kavaljera frajle Melanije". |
| 13. | Women's writing and women's genres: Dubravka Ugrešić's "Štefica Cvek u raljama života" |
| 14. | The girl as consumer of culture: Kate Zambreno's "Green Girl" |
| 15. | Conclusions and perspectives: from reception to authorship, from consumption to production. |

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## Theory of Literature: The Logic of Becoming: Deleuze and Literature

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| --- | --- |
| **Name** | Theory of Literature: The Logic of Becoming: Deleuze and Literature |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 160790 |
| **Semesters** | Winter |
| **Teachers** | Tomislav Brlek, PhD, Associate Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Using G. Deleuze's theoretical works as a starting point, the course critically interprets selected representative examples from world literature. |
| **Teaching methods** | Lectures and seminar. |
| **Assessment methods** | Examination. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to categorize and interpret literary-theoretical concepts and methods |
| 2. | to explain the historical development of literary theory, name the main approaches, their representatives and key texts, and critically compare their concepts and methods |
| 3. | to apply different literary-theoretical traditions, concepts and methods to the analysis of literary texts, as well as of other cultural phenomena, and integrate them with solid argumentation in independent research |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | Literature and life |
| 3. | Literary space |
| 4. | Reading |
| 5. | Novel |
| 6. | Mishima, Confessions of a Mask |
| 7. | Krleža, Childhood in Agram |
| 8. | Krleža, Childhood in Agram |
| 9. | Melville, The Confidence-Man |
| 10. | Melville, The Confidence-Man |
| 11. | Dostoevsky, Idiot |
| 12. | Dostoevsky, Idiot |
| 13. | Dostoevsky, Idiot |
| 14. | Dostoevsky, Idiot |
| 15. | Conclusion |

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## Theory of Literature: Theory of the novel

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| --- | --- |
| **Name** | Theory of Literature: Theory of the novel |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 118561 |
| **Semesters** | Winter |
| **Teachers** | Maša Grdešić, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The aim of this course is to master the basic concepts of the theory of the novel. The course is designed as an introductory one and its purpose is to introduce students to the basic "tools" for the analysis of novels and other prose literary texts and to prepare them for more demanding courses in the field of literary theory. |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Attendance, participation in class discussions (reading the assigned texts), oral presentation or essay, preliminary exam, written exam. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to define prose and explain the difference between literary and non-literary prose |
| 2. | to name and explain the basic characteristics of the novel as a literary genre |
| 3. | to define basic theoretical categories such as motif, fabula, syuzhet and motivation |
| 4. | to name different types of narrators in narrative texts |
| 5. | to divide the novel in sub-categories |
| 6. | to apply literary-theoretical concepts of the theory of the novel in the analysis of concrete examples |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction to the course. |
| 2. | Definitions of literature. Literature and language. Literature and reality. Literature as art. |
| 3. | Literary prose. The novel and the short story. |
| 4. | The epic and the novel. |
| 5. | Origins of the novel. |
| 6. | Analysis of examples. Ancient Greek romance. |
| 7. | Structure of the novel. Fabula, syuzhet, theme, motif, motivation. |
| 8. | Structure of the novel. Narration, description, dialogue, monologue. Narrator. |
| 9. | Characters in the novel. |
| 10. | Examples. Realist novel. |
| 11. | Examples. Modernist novel. |
| 12. | Types of novel. Popular novel. |
| 13. | The novel and reality. |
| 14. | Examples. Contemporary novel. |
| 15. | Conclusion and evaluation. Preliminary exam. |

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## World Literature: Irony

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| **Name** | World Literature: Irony |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 225485 |
| **Semesters** | Winter |
| **Teachers** | Ana Tomljenović, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | Starting from the interpretation of the Socratic irony through various historical transformations of the concept, especially F. Schlegel, L. Tieck, and S. Kierkegaard, the course provides students critical frames for examining irony as a linguistic and a literary device in which we can detect a structural incongruity between what is said and thought. Following different theoretical approaches to the concept of irony, the course examines a history of the concept by considering a wide range of literary works, from ancient comedies and novels through romantic to modernist or postmodernist works by R. Musil, T. Mann, F. Kafka, L. Pirandello, V. Nabokov. |
| **Teaching methods** | Lecture and seminarDiscussions, students presentations |
| **Assessment methods** | Oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | To analyze literary texts relative to specific literary-historical periods and genres |
| 2. | To apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 3. | To analyze literary phenomena in relation to cognate phenomena in Croatian, European and world culture, and to differentiate and analyze different forms of communication between Croatian and foreign literatures and cultures |
| 4. | To conduct independent research based on the existing professional literature and present its results in a written or oral form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | The Theory and Politics of Irony |
| 3. | Socratic irony |
| 4. | Proto-romantic irony |
| 5. | Satire and irony |
| 6. | Romantic irony I |
| 7. | Romantic irony II |
| 8. | Existential Irony |
| 9. | Epic irony |
| 10. | Modern irony |
| 11. | The Kafkaesque irony |
| 12. | Plato, Kafka, Nabokov |
| 13. | Humorism and Irony: Pirandello |
| 14. | Final discussion |
| 15. | Exam |

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## World Literature: Literature of Adventure

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| --- | --- |
| **Name** | World Literature: Literature of Adventure |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 225484 |
| **Semesters** | Summer |
| **Teachers** | Ana Tomljenović, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** |  |
| **Teaching methods** |  |
| **Assessment methods** |  |
| **Learning outcomes** |  |
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| **Content** |  |
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## World Literature: Prose Poetry

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| --- | --- |
| **Name** | World Literature: Prose Poetry |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 198928 |
| **Semesters** | Winter |
| **Teachers** | Branislav Oblučar, PhD, Assistant Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | What is the prose poem; what is the difference between prose poem and free verse or between prose poem and poetic prose; are there any similarities between prose poem and short story or essay; what is the role of the prose poem in the modernist revolution of poetic language – those are some of the questions to be discussed in this course, which is dedicated to the history and theory of prose poem as a genre. The course will offer a historical overview of prose poetry in European, American and Croatian literature, from its roots in romanticism to modernity and post-modernism. Prose poem will prove to be a category that challenges simple definitions of poetry and literary genres in general. Important part of the course will be a close reading of prose poems by authors crucial for the formation and development of this seemingly marginal, but ubiquitous literary genre in modern literature. |
| **Teaching methods** | Lectures and seminars |
| **Assessment methods** | Essay and oral exam |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to apply concepts and methods of literary scholarship to the analysis and interpretation of various phenomena in Croatian literature, as well as to their comparison with phenomena in other national literatures |
| 4. | to conduct independent research based on the existing professional literature and present its results in a written or oral form |

 |
| **Content** |  |
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|  |  |
| --- | --- |
| 1. | Introduction |
| 2. | "What is poetry and if you know what poetry is what is prose" |
| 3. | Prose poem as a genre - historical and theoretical perspectives |
| 4. | Forerunners of the genre in Romanticism. Aloysius Bertrand. |
| 5. | Foundation of the genre - prose poem and the city. Baudelaire, Paris Spleen. |
| 6. | Rebels at the threshold of Modernism: Rimbaud and Lautreamont. |
| 7. | Emergence of prose poem in England and Russia. Wilde and Turgenev. |
| 8. | Prose poem and Cubism. Gertrude Stein. |
| 9. | Poetic description. Ponge and Herbert. |
| 10. | Prose poem and short story. Michaux and Cortázar. |
| 11. | Emergence of prose poem in Croatian literature. Fran Mažuranić and A. G. Matoš. |
| 12. | Tin Ujević's prose poems. |
| 13. | Contemporary prose poem I. Andriana Škunca and Marko Pogačar. |
| 14. | Contemporary prose poem II. Saška Rojc and Ivan Šamija. |
| 15. | Final remarks. |

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## World literature: Renaissance authors and the appearance of print

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| **Name** | World literature: Renaissance authors and the appearance of print |
| **Organizational unit** | Department of Comparative literature |
| **ECTS credits** | 6 |
| **ID** | 90147 |
| **Semesters** | Summer |
| **Teachers** | David Šporer, PhD, Associate Professor (primary) |
| **Hours** |

|  |  |
| --- | --- |
| Lectures | 30 |
| Seminar | 15 |

 |
| **Prerequisites** | None |
| **Goal** | The course aims to introduce students to the current literary-historical and cultural-historical interpretations of the relations and conditions of printing different genres in the Renaissance era |
| **Teaching methods** | Lectures and seminars. |
| **Assessment methods** | Examination. |
| **Learning outcomes** |  |
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|  |  |
| --- | --- |
| 1. | to apply literary-theoretical concepts and methods to the structural analysis of literary texts, as well as of other cultural phenomena |
| 2. | to analyze literary texts relative to specific literary-historical periods and genres |
| 3. | to recognize and describe the relevant characteristics of periods in Croatian literary history, as well as their representative texts, and to relate them to European and global context |
| 4. | to analyze literary phenomena in relation to cognate phenomena in Croatian, European and world culture, and to differentiate and analyze different forms of communication between Croatian and foreign literatures and cultures |
| 5. | to read professional literature and have command of scholarly concepts in at least one foreign language |

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| **Content** |  |
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| --- | --- |
| 1. | Introductory overview of topics and course reading. |
| 2. | The long Middle Ages and the concept of the "Renaissance" |
| 3. | Orality, literacy and the concept of "literature" |
| 4. | Orality, literacy and the concept of "literature" II |
| 5. | Rhetoric and originality |
| 6. | The age of manuscripts and the emergence of print |
| 7. | The age of manuscripts and the emergence of print II |
| 8. | Renaissance culture and print |
| 9. | History of authorship |
| 10. | History of authorship II |
| 11. | Renaissance authorship and publishing |
| 12. | Renaissance authorship and publishing II |
| 13. | Renaissance authorship and publishing III |
| 14. | Final overview of topics |
| 15. | Overview of course reading and exam requirements |

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# Teachers

## Bekavac, Luka

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| --- | --- |
| **Academic degree** | doctor of philosophy |
| **Title** | assistant professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Born in Osijek in 1976. Graduated in Comparative Literature and Philosophy at the Faculty of Humanities and Social Sciences, Zagreb University, where he joined the Comparative Literature Department in 2006 and obtained his PhD (Derrida and the Problem of Literary Text) in 2012. Research interests include literary theory after structuralism, popular culture and (post)modernist fiction. |
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## Brlek, Tomislav

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| --- | --- |
| **Academic degree** | doctor of philosophy |
| **Title** | associate professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
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## Čale Feldman, Lada

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| --- | --- |
| **Academic degree** | doctor of philosophy |
| **Title** | full professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Lada Čale Feldman is full Professor and Chair of Theatre Studies at the Faculty of Humanities and Social Sciences, University of Zagreb in Croatia. Her areas of research are theatre, performance, and gender studies. Her books in Croatian include Play-within-the-Play in the Croatian Theatre, Zagreb, 1997; Euridices turns, 2001, Femina ludens, 2005, Dreams are not to be trusted, 2012, and Beyond the stage, 2019. She also co-authored (with M. Čale) In the canon, studies in doubling, 2008, and (with A. Tomljenović) the Introduction to feminist criticism, 2012. She co-edited several special issues of journals and numerous collections, among which in English (with I. Prica and R. Senjković), Fear, Death and Resistance: Croatia 1991-92, 1993. and (with M. Blažević) Misperformance: essays in shifting perspectives, 2014. Her entry on „Misperformance“, co-authored with M. Blažević, figures in Bryan Reynold's Performance studies: Key Words, Concepts, and Theories, 2014. She is the recipient of four national and one international award ("Martin Stevens Award", together with May Harris, for the Best essay, granted by Medieval and Renaissance Drama Society). |
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## Duda, Dean

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| **Academic degree** | doctor of philosophy |
| **Title** | full professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Dean Duda, PhD, full professor (Section for Literary Theory)office hours: Thursday 10.00 to 12.00h (B-211)e-mail: dduda@ffzg.hr; tel. 4092-112 (house 2112)Dean Duda (Pula, 7. listopada 1963). Graduated in Comparative Literature and Philosophy at the Zagreb University Faculty of Humanities and Social Sciences, where he obtained his M.A. in 1992 and PhD in 1997. Started working at the Department of Comparative Literature in 1990. Interested in literary theory, cultural studies, popular culture, travel culture, and the theory of narrative genres. |
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## Gilić, Nikica

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| **Academic degree** | doctor of philosophy |
| **Title** | full professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Born in 1973 in Split where he graduated from high school. Enrolled in Comparative Literature and English Language and Literature courses at the Zagreb University Faculty of Humanities and Social Sciences in 1992. He graduated in 1997 and went on to the Postgraduate course in Literature, and in 1998 started working at the Department of Comparative Literature. He achieved his M.A. in 2003 (Film aspects of Narratology) and his PhD in 2005 on (Film genology and the typology of film storytelling), with Ante Peterlić as his mentor on both theses.Professor Gilić teaches film theory and history on the undergraduate and graduate level at the Department of Comparative Literature. He participated in a number of international conferences (in Split, Zagreb, Zadar, Omiš, Szeged, Berlin, Timisoara, Graz, Vienna, Washington DC, Chicago, Boston, London, Belgrade and Paris), and in a number of domestic ones (in Zagreb and Rovinj) with topics on film studies and comparative literature. He was invited to give lectures at the Humboldt University in Berlin, at University of Regensburg, as well as the Konstanz University (Germany) the T. Masaryk University in Brno (Czech Republic) and Graz University as well as Vienna University (Austria).He is the editor-in-chief of the Croatian Cinema Chronicles (Hrvatski filmski ljetopis), a member of the advisory board at the journals "Ubiq" and "Apparatus", and a member of the Animafest Zagreb Council. He used to be an art counselor for documentaries at the Croatian Audiovisual Centre and a jury member at several movie festivals (eg. Pula Film Festival, ZagrebDox, Dani hrvatskog filma /Croatian Cinema Days, Mediteran Film Festival in Široki Brijeg, Balkanima in Belgrade). |
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## Grdešić, Maša

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| **Academic degree** | doctor of philosophy |
| **Title** | assistant professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Born 8 February 1979 in Zagreb. Graduated in Comparative Literature and Croatian Language and Literature at the Zagreb University Faculty of Humanities and Social Sciences in 2003 and enrolled in the Postgraduate course in Literature in the same year. In December 2004 she started working at the Department of Comparative Literature. From 2004 to 2006 she participated in the editorial board of the literary magazine "Quorum". She cooperated on two projects (Croatian Encyclopaedia and Croatian Literary Encyclopaedia) at the Miroslav Krleza Croatian Institute of Lexicography and on the organization of the academic conference "Zagorka – life, work, heritage". She completed her PhD in 2010 ("Cultural studies and feminism: representations of femininity in the Croatian edition of Cosmopolitan"). She co-founded and co-edited Muf.com.hr, a Croatian feminist website (2014-2018). She has published three books in Croatian: "Cosmopolitics. Cultural Studies, Feminism, and Women's Magazines" (2013), "Introduction to Narratology" (2015), and "The Pitfalls of Being Polite. Essays on Feminism and Popular Culture" (2020). |
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## Grgić, Kristina

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| **Academic degree** | doctor of philosophy |
| **Title** | assistant professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Graduated in English Language and Literature and Comparative Literature at the Faculty of Humanities and Social Sciences, Zagreb University. Received her PhD in 2013, with the thesis "Theory and Practice of Comparative Literature in the Work of Ivan Slamnig" under the supervision of Cvijeta Pavlović, PhD, Full Professor. From September 2007 employed at the Department of Comparative Literature, Section of Comparative Study of Croatian Literature. first as a junior, and then as a senior research assistant. Awarded the status of Assistant Professor in July 2017. Fields of interest: theory and methodology of comparative literature, historical and comparative research of Croatian literature, underlining the links with literatures in English. |
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## Jurić, Slaven

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| **Academic degree** | doctor of philosophy |
| **Title** | associate professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Slaven Jurić was born on 3 November 1966. in Zenica (Bosnia and Herzegovina), where he completed his primary and secundary education. In 1986 he started studying Comparative Literature and Philosophy at the Zagreb University Faculty of Humanities and Social Sciences. He completed the Postgraduate study of Literature at the same Faculty. He started working at the Department in 1995, at the Section for literary theory and methodology. His M.A. thesis was Prodor stranih stihova u hrvatsko pjesništvo devetnaestoga stoljeća (The Spreading of Foreign Verse Forms in Croatian 19th Century Poetry). The field of his research interest includes theory of verse and the period from Romanticism to Modernism. His PhD thesis was Počeci hrvatskoga slobodnog stiha - s teorijom oblika (Beginnings of Croatian free verse - with a theory of form).He publishes texts on contemporary poetry and works in literary theory in Republika, Quorum, Gordogan, Vijenac, Zarez, Vjesnik, and on Croatian Radio's Third Channel. |
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## Kačić Rogošić, Višnja

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| **Academic degree** | doctor of philosophy |
| **Title** | assistant professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Višnja Kačić Rogošić was born on August 10 1976 in Split, Croatia. She graduated from the University of Zagreb in 2002 with a degree in comparative literature and English language and literature and she also studied Theatre studies (2002-2004). She got her PhD in 2013 at the same university (Title: Group Devised Theatre in Croatia). She has been employed at the Department of Comparative Literature at the University of Zagreb since 2006 where she teaches courses in contemporary theatre.She is on the editorial board of Croatian Theatre Journal and an associate of the Miroslav Krleža Institute of Lexicography. She published a book Group Devised Theatre (2017). She was a Fulbright Fellowship Program scholar in 2010/2011 (CUNY, New York City, USA). She is the member of Croatian centre ITI and on the executive committee of Croatian Association of Theatre Critics and Theatre Scholars. |
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## Lučić, Krunoslav

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| **Academic degree** | doctor of philosophy |
| **Title** | assistant professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Born on 4 June 1981 in Zagreb. In April 2008 he graduated in Comparative Literature and Philosophy at the Zagreb University Faculty of Humanities and Social Sciences with a graduation thesis in Film Studies (The semiotic aspects of classical film theory: Problems of meaning on film and the representation of reality) and in 2014 he earned his PhD at the same Faculty. From October 2008 a junior researcher at the Department (Section of Film Studies), and from 2019 assistant professor . He is an author of book Film Style: theoretical approach and the stylistics of the Croatian fiction film (Zagreb: HFS, 2017).  |
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## Matijašević, Željka

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| --- | --- |
| **Academic degree** | doctor of philosophy |
| **Title** | full professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Born in 1968 in Zagreb where she graduated from XVth Gymnasium. In 1993 she got a degree in Comparative Literature and French Language and Literature at the Faculty of Humanities and Social Sciences, University of Zagreb.From 1995-2000 she attended an MPhil, followed by a PhD course at the University of Cambridge (Trinity College), Faculty of Modern and Medieval Languages, where she was awarded the degrees MPhil in European Literature and Doctor of Philosophy. Her doctoral thesis addresses the issue of the relationship between Lacanian psychoanalysis and philosophy.Her main fields of interest are: psychoanalysis and its connections with literature, film and cultural and political theories; the relationship between psychoanalysis and philosophy; the relationship between psychoanalysis and religion. Further interests include the 1960s counterculture movement and the New Age movement. She is a member of La Fondation Europeenne pour la Psychanalyse.She is the author of six scientific books, and two literary works: Black Lymph/Green Heart: An Alternative Lexicon of the Psyche, and Defenses Tinged with Death: A Psychoanalytic Novel. She wrote around 50 scientific articles, and participated to 25 scientific conferences.Selected bibliography (see also the webpage at Croatian Scientific Bibliography):BooksLacan: The Persistence of the Dialectic, Biblioteka Filozofska istraživanja, HFD Zagreb, 2005Structuring the Unconscious: Freud and Lacan, AGM Zagreb, 2006An Introduction to Psychoanalysis: Oedipus, Hamlet, Jekyll/Hyde, Leykam, Zagreb, 2011The Century of the Fragile Self: Psychoanalysis, Culture, Society, Disput, Zagreb, 2016Drama, Drama, Disput, Zagrebm 2020The Borderline Culture: Intensity, Jouissance, and Death, Lanham, Maryland: Rowman and Littlefield/Lexington Books,. 2021 |
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## Oblučar, Branislav

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| **Academic degree** | doctor of philosophy |
| **Title** | assistant professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Born in Bjelovar in 1978. Graduated in Comparative Literature and Croatian Language and Literature at the Faculty of Social Sciences and Humanities in Zagreb in 2004, where he joined the Comparative Literature Department in 2008. and obtained his PhD (Prose poem ant the material imagination in the poetics of Danijel Dragojević). Research interests include Croatian contemporary poetry, avant-garde, prose poem and ecocriticism.  |
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## Pavlović, Cvijeta

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| **Academic degree** | doctor of philosophy |
| **Title** | full professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Cvijeta Pavlović was born in Zagreb in 1970. In 1994 she graduated in Comparative Literature, French Language and Literature, and Book Studies at the Zagreb University Faculty of Humanities and Social Sciences. In February 1993 she went to Geneva on a study grant to complete her graduate thesis. In July 1993 she went to Aix-en-Provence on a scholarship from the French embassy in Croatia. In 1995 she was employed at the Department of Comparative Literature, Section of Comparative history of Croatian literature. She received her M.Sc. in 1999 (thesis title: Šenoa’s translations from French), and her Phd in 2003 (thesis title: Narrative techniques in Šenoa’s epic poetry). She has concentrated her research on the comparative approach to Croatian literary history, particularly on the links between literature in Croatian and Romance languages. In 1997 she gave a lecture on Romantic Mistifications before the participants of the Croatian literature workshop held at the International Centre of Croatian Universities in Dubrovnik. In 2005 she was invited to give a lecture at Udine University with the topic Ivo Vojnović in the context of European Aestheticism. She co-organized an interdisciplinary workshop and led a workshop in comparative literature in Split called Hypermapping of Diocletian's Palace: City in books (2016.).She cooperated in the making of the Lexicon of Croatian Writers, Lexicon of World Writers, Lexicon of World Literature, Croatian Encyclopaedia, Marin Držić Lexicon, Croatian Literary Encyclopaedia, Lexicon of Literary-Cultural Terms, and Antun Gustav Matoš Lexicon. |
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## Škopljanac, Lovro

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| **Academic degree** | doctor of philosophy |
| **Title** | assistant professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Born in 1984 in Zagreb. M.A. in Comparative Literature and English Language and Literature in 2007, B.A. in Japanology in 2008, and M.Spec. in Conference Interpreting in 2008, obtained at Zagreb University. In July 2009 started working at the Department of Comparative Literature, section of Comparative history of Croatian literature. Received his PhD in 2013 with the thesis "Analysis of Recollection of Literary Works by Empirical Readers". He was awarded the State award for science in 2012 as a junior researcher in the humanities, and the Fulbright postdoctoral scholarship for the academic year 2016-2017. Since 2021 he is the principal investigator of the "Remembering Literature in Everyday Life" Installation Research Project financed by the Croatian Science Foundation. |
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## Šporer, David

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| **Academic degree** | doctor of philosophy |
| **Title** | associate professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| David Šporer (born 1973 in Rijeka) graduated in 1997, attained MA in 2003, and PhD in 2006 at the Faculty of Humanities and Social Sciences in Zagreb. From 2009 he was assistant professor and currently, as of 2017 is associate professor at the Department of Comparative Literature of the same Faculty.As a visiting student he spent winter semester 2002/2003 at the Université Charles de Gaulle-Lille III in France thanks to the mutual French-Croatian scholarship and the generosity and help received from the Centre Eric Weil at the Université Charles de Gaulle-Lille III. He was also the Chevening Visiting Scholar at the University of Oxford (Hertford College) during academic year 2004/2005 through the scholarship programme enabled by the cooperation of Open Society Institute and UK Foreign and Commonwealth Office.Apart from his teaching activities at his home institution, he held courses at the graduate studies programme of the Faculty of Humanities and Social Sciences of the University of Rijeka, and at the postgraduate studies of the Faculty of Humanities and Social Sciences of Josip Juraj Strossmayer University of Osijek.He authored three books, edited one reader, co-authored literary handbook and published articles in scholarly journals at home and abroad. He was member of the first editorial board of Zarez cultural fortnightly paper (ceased with publication), and also for a while in the editorial of Gordogan review. With book reviews and articles he participated in the Programme 3 of Croatian Radio as well as in some of the cultural and literary reviews and magazines (Republika, Književna republika). He also wrote a number of encyclopaedic articles for several projects of the Lexicographic institute Miroslav Krleža, Zagreb. He is currently member of the editorial board of scholarly journal Umjetnost riječi.BOOKSNovi historizam. Poetika kulture i ideologija drame [New Historicism. Poetics of Culture and Ideology of Drama], AGM, Zagreb, 2005.Status autora od pojave tiska do nastanka autorskih prava [Status of the Author from Print to Copyright], AGM, Zagreb, 2010.Uvod u povijest knjige. Temelji pristupa [Introduction to the History of the Book. Fundamentals of an Approach], Leykam International, Zagreb, 2015.EDITORAnte Kovačić, U registraturi, Sysprint, Zagreb, 2001. (new edition of a novel)Poetika renesansne kulture: Novi historizam [Poetics of Renaissance Culture], Disput, Zagreb, 2007. (edited with an introduction)CO-AUTHORED HANDBOOKS:Dean Duda (et al), Lektira na dlanu: repetitorij književnosti za srednje škole [At the Palm of your Hand: Literary Classics Handbook for High Schools], sv. I, Sysprint, Zagreb, 2000.Dean Duda (et al), Lektira na dlanu: repetitorij književnosti za srednje škole, sv. II, Sysprint, Zagreb, 2002. |
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## Tomljenović, Ana

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| **Academic degree** | doctor of philosophy |
| **Title** | assistant professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Born on 20th February 1982 in Zagreb. Graduated in Comparative Literature and Anthropology at the Faculty of Social Sciences and Humanities in Zagreb in 2004. After completing the first year of the MA Program in Gender Studies at the Center for Interdisciplinary Studies at the University of Sarajevo, she enrolled in the PhD course in Literature, Culture, Performing Arts and Film in Zagreb. She joined the Comparative Literature Department as an external lecturer in 2007 and as a junior researcher in 2008.  |
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## Zlatar-Violić, Andrea

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| --- | --- |
| **Academic degree** | doctor of philosophy |
| **Title** | full professor |
| **Organizational unit** | Department of Comparative literature |
| **CV** |  |
| Andrea Zlatar was born on 13th April 1961 in Zagreb, where she attended primary and secondary school (classical grammar school). She studied comparative literature, philosophy and classical philology at the Faculty of Humanities and Social Sciences in Zagreb. She received the Vice-chancellor's Prize, as well as several scholarships for brief professional visits abroad. In 1988 she received her Master's Degree (on the subject of Marulić's "Davidias"), and her PhD degree in 1992 (on the subject Models of medieval autobiography: confession and biography). She has been emloyed at the Department of Comparative Literature, Faculty of Humanities and Social Sciences in Zagreb since 1986, now as a full professor, where she participates in teaching and research activities (projects of research into contemporary Croatian literature in the European context). She regularly participates in scholarly conferences in the field of history and theory of literature.In addition to research and teaching activities, Andrea Zlatar has engaged in editing and journalism since the 1980s (Omladinski radio, Studentski list, Gordogan, Vijenac, Zarez). Next to scholarly papers, she also publishes essays (books Veliko spremanje. Dnevnik učene domaćice, 1995.). |
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